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Preface

The first five issues of *The Buddhist Forum* have been published and distributed by the School of Oriental and African Studies, University of London. After the revision conducted during the past few years of its policy on publishing under its own imprint, the School has decided to discontinue many of its publications, including *The Buddhist Forum*. This Institute has reached an agreement with the School and taken over the future publication and distribution of *The Buddhist Forum*. However, the School of Oriental and African Studies continues to retain the ownership and distribution of the remaining stock of the first five issues.

The name "Buddhist Forum" also refers to a series of seminars, which were convened at the School of Oriental and African Studies between 1987 and 1997. It is anticipated that the Buddhist Forum seminars will resume in the near future and continue to provide good academic papers for publication in the future issues of *The Buddhist Forum*. In addition to publishing the seminar papers, the Institute would like to invite scholars worldwide to contribute articles and monographs for inclusion in the future issues of *The Buddhist Forum*.

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The Historical Spectrum of the Bodhisattva Ideal[1]

The concept of Bodhisattva is present in all forms of Indian Buddhism, but it is not accepted or interpreted in the same way by all Buddhist traditions. Considerable doctrinal discrepancies developed within the early schools,[2] and later between the early schools and the Mahāyāna schools. In fact, the Bodhisattva's identity and career constitute one of the fundamental disagreements and dividing points between early and Mahāyāna forms of Buddhism. The controversy over the Bodhisattva's nature and role still persists and divides the Theravāda tradition of Sri Lanka and Southeast Asia from the Mahāyāna traditions of Tibet, China, and Japan.

The major stages in the development of the Bodhisattva concept, from the time of its appearance in early Buddhism to the time of becoming a universal ideal in Mahāyāna Buddhism, can be demarcated with some certainty provided one is aware of certain lacunae in our knowledge of three crucial factors. First, the precise historical chronology of specific ideas advanced in different sources is somewhat complex because of difficulties involved in dating Buddhist texts and historical events. Second, certain ideas formulated about the Bodhisattva in later texts were imputed retrospectively and superimposed on the more primitive form of the Bodhisattva concept. Third, the vital factors, both historical and doctrinal, which induced the emergence of Mahāyāna as such and its formulation of the Bodhisattva ideal remain unknown or obscured. Thus, for instance, we cannot locate the precise origin of the Bodhisattva concept, and we do not possess the vital information on the intellectual and social milieu in which the Bodhisattva ideal of Mahāyāna Buddhism was formulated. In addition to that, it is also

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[1] This article was first published, including six colour illustrations, in *The Middle Way*, 75.2, 2000, 95–106.

[2] The terms early Buddhism and early schools are used here with reference to the Buddhist tradition, which stems directly from the historical Buddha, and which developed before the advent of Mahāyāna Buddhism some five hundred years after the Buddha's *nirvāṇa*.
Right from the early period, Buddhism recognised three paths to deliverance: Śrāvaka(yāna), Prateyka Buddha(yāna), and the Saṃyak Saṃbuddha(yāna). The Mahāyāna adepts clustered the first two ideals together under the name of Śrāvakayāna or Hīnayāna, and adopted the third one as their ideal.

important to remember that the various ideas and formulations about the Bodhisattva do not readily blend together into one historically and conceptually coherent image. As we shall see, the content and structure of the Bodhisattva ideal and career did not evolve in neatly cut monolithic blocks that were eventually fitted together into a well designed edifice. On the contrary, as Buddhist history progressed, the doctrinal speculations about the Bodhisattva's identity and career developed in different directions to the extent that the Bodhisattva's identity and role, even in its mature Mahāyāna version, contains certain conflicting elements.

The term Bodhisattva

Since the term Bodhisattva does not occur in the Vedic texts, the early Hindu or Jaina literature, it is generally assumed that it is of Buddhist origin. Etymologically the term is given different interpretations such as a being (*sattva*) whose essence is enlightenment (*bodhi*), or a being destined to become enlightened (Buddha-to-be). According to some Buddhist masters in India, the term Bodhisattva is a compound which combines two words which constitute the two principal goals of the Bodhisattva career, namely enlightenment and living beings. The emphasis is not so much on the person pursuing the Bodhisattva career, but on the principal aims of the career itself.

In early Buddhism, the term Bodhisattva is very much linked with the person of Śākyamuni Buddha. Depending on the sources, it refers either to his last life on earth up to the time of his enlightenment, or to all his previous lives. In Mahāyāna Buddhism the above use of the term with reference to Śākyamuni is retained, but at the same time it is reworked and reformulated into a universal ideal, which is not restricted exclusively to the past lives of the Buddha, but reoriented into a practical proposition to be embarked on now or in the future.

Two currents of Buddhist doctrines

Within the context of human history, the Buddha is unique as both teacher and spiritual leader, who was born once and lived one single life. Within the context of the basic Buddhist doctrines and the notion of *karma*, the Buddha, like all living beings, is believed to have experienced many lives before reaching the state of enlightenment. However, when one takes a closer look at the various sources dealing with the Buddha's progressive steps leading to his enlightenment, one can detect two doctrinal orientations which postulate that Siddhārtha approached the tree of enlightenment through two different routes, and in two different capacities: one route trodden as an ordinary but exceptional human being, and one route traversed as a Bodhisattva.

The first doctrinal orientation, which is tangibly present but not pronouncedly or consistently affirmed, is that the Buddha attained enlightenment as a man in

one single lifetime, and without any prior career as a Bodhisattva. It is evident in the early texts that from the time of his birth to the moment of his enlightenment, he was not aware of his previous lives as a Bodhisattva or of his immediate destiny. Having become dissatisfied with his life as a prince, he left his home and family and became a mendicant. For six years he sought and struggled to find the truth through studying with several teachers and by practising austerities and meditation. When he finally gained the state of enlightenment, he asserted to have discovered the Dharma and destroyed the bonds of *karma*. He also declared that his discovery of the Dharma was achieved with no aid from other people or any transcendent agency. Some sources do say that at the time of his enlightenment the Buddha perceived his previous lives and the coming and passing away of other living beings. However, they do not state or insinuate that through such visions he understood his progress to enlightenment as a Bodhisattva. The purpose of referring to such visions is to indicate that he understood the complex workings of *karma*. Since the concept, and in particular the career of the Bodhisattva, are a back-formation, it is appropriate to postulate that initially he did not make any explicit connections between his attainment of buddhahood and his previous lives as a Bodhisattva. The fact that the Dharma was discovered under the *bodhi* tree clearly suggests that the Buddha followed a course of practices, which were not based on, at least explicitly, or motivated by the very Dharma he discovered and subsequently taught to his followers.

In terms of doctrine and practice, the earliest ideal taught by the Buddha was not that of a Bodhisattva, but of an *arhat*, whose aim it was to gain deliverance from the toils and suffering of *karmic* existences through extinguishing moral defilements and ignorance. The Buddha taught the Dharma and his followers applied it in their lives in order to free themselves from *saṃsāra*. When the Buddha died, he disappeared like an extinguished flame and his disciples were left to take care of their own destinies by relying on the Dharma. The teachings on *karma* as a universal law binding all living beings to rebirth is prominent in early Buddhism, and it does not allow any exceptions, including the Buddha himself up to the time of his enlightenment.

The second doctrinal orientation, which eventually became dominant, is based on a limited number of early texts, which speak of the Buddha's last life, or all his previous lives as a Bodhisattva. Although such texts ostensibly continue to describe the Buddha's past existences as results of *karmic* retribution, at the same time they overshadow and permeate them with a notion of "prophetic" or "predestined" progress towards buddhahood. In other words, the Buddha's previous lives are not portrayed or treated as merely a blind and haphazard voyage in the ocean of *karmic* rebirths, but as motivated steps leading towards enlightenment. This is clearly evident in the available biographies of the Buddha,

which are formulated on the pattern of a Bodhisattva, and project the Buddha's person as unique and superior to all other living beings.

The significance of distinguishing the above two currents of doctrinal orientations rests on the evidence, which discloses a certain tension in Buddhist texts between the Buddha as a human being and as a Buddha or a Bodhisattva. It is in fact a tension between his mundane and transcendent dimensions that eventually split Buddhism into two major branches: the Sthavira schools which placed more stress on the Buddha's mundane character, and the Mahāsāṅghika schools which stressed his transcendent character. Although the early schools differ on this fundamental issue, the Buddha's identity in all sources and traditions is never drastically demarcated exclusively as either human or transcendent. It is so because these two tendencies are frequently mingled together, and also because all traditions portray the Buddha as unique and endowed with bodily and moral attributes which set him apart from all other beings.

Two early prototypes of the Bodhisattva career

The variable application of the term Bodhisattva either to the Buddha's last or previous lives eventually brought about the formation of two distinct patterns of the Bodhisattva career. The first one, based on the events of his last life, became formulated into a unique series of events, which were eventually perceived as true and common to all the Buddhas. The second one, based on the Buddha's previous lives, became formulated into a structured path, which evolved over a long period of rebirths and incorporated certain specific practices. It is this second pattern that provided an inspiration for the Mahāyāna formulation of the Bodhisattva ideal.

The first of the above two patterns provided a basic scheme for the appearance of all Buddhas in this world. Although initially, no doubt, the Buddha's last life in terms of how he lived and what he did was particular to him alone, fairly soon his life events were integrated into a biographical model common to all the Buddhas. In the *Mahāpadāna-suttanta* of the Dīgha-nikāya, the Buddha tells his disciples about six previous Buddhas, and recounts the major life events of the Buddha Vipaśyin as a Bodhisattva. The narrative starts with the descent from the Tuṣita abode into his mother's womb, and concludes with his enlightenment and the proclamation of the Dharma. After recounting each event, the Buddha states that it is a universal rule (*dharmatā*) that such an event inevitably takes place. This fixed sequence of life events recounted with reference to the Buddha Vipaśyin was incorporated with some modifications into Śākyamuni's biographies, and treated as a universal or cosmic scheme common to all the Buddhas. Such series of life events shared by all the Buddhas is further reinforced in other sources such as the *Buddhavaṃsa*, which basically tabulates

the lives of twenty-five Buddhas from Dīpaṅkara to Gotama. All their life events follow the same pattern except for such differences as their personal names, the lengths of their life-spans, the names of their birth places, parents, disciples, and so forth. The significant thing about this fixed pattern of life events is that it merges the events lived as a Bodhisattva and as a Buddha. The events starting with the descent from the Tuṣita abode and concluding just before the attainment of enlightenment belong to the Bodhisattva phase, and the events from the moment of enlightenment onwards to the Buddha phase. While the *Mahāpadāna* recounts Vipaśyin's life up to the proclamation of the Dharma, the *Buddhavaṃsa* carries the narratives of the past Buddhas up to the time of their *nirvāṇa*. It is not clearly stated in the early canonical text, but it is deducible that in his last life the Bodhisattva is free from *karma*. It is so because of the fixity (*dharmatā*) of this scheme as such. In the Mahāyāna texts, the appearance of Buddhas in the world is said to consist of twelve events, which are referred to as the twelve deeds of the Buddhas. They start with the descent from the Tuṣita abode and conclude with *parinirvāṇa*. These twelve events are not interpreted as stages leading to enlightenment but as a routine way of performing the Buddha activities in the world.[3] In the *tantras*, one way of benefiting living beings is to enact these twelve deeds in meditational visualisations (*sādhana*).

The second pattern of the Bodhisattva career based on the Buddha's previous lives has absorbed considerable innovations. In the first instance, we have a series of narratives about the Buddha's previous lives, but without suggesting any coherently structured pattern or intentional engagement as a Bodhisattva. The various stories of his previous lives, as for instance compiled in the *Jātaka*, served as elevating narratives, which portrayed the Bodhisattva as an extraordinary being. However, gradually the Buddha's previous lives were framed into a programmed pattern, which included the following major innovations: an initial aspiration to become a Buddha, a prophecy, a specified length of the career, and certain practices.

Some late additions to the Pāli canon, such as the *Buddhavaṃsa* and *Mahāvastu*, have a narrative about a remote past life of the Buddha, which provided a foundation for innovations. In that particular life, he was a rich *brāhmaṇa* called Sumedha[4] who left the world and became an ascetic. He met the Buddha Dīpaṅkara and enunciated before him an intense aspiration to become a Buddha, and received from him a prophetic confirmation of his buddhahood in a distant future. This narrative constitutes a major innovation,

[3] For a brief discussion of the twelve deeds and their eulogy see the "Eulogy of the Twelve Deeds of the Buddha" included in this issue of *The Buddhist Forum*.
[4] *Buddhavaṃsa*, chapter II; *Jātaka* (*Nidānakathā*), I, 2; the commentary on the *Dhammapada*, I, 83. In the *Mahāvastu*, I, 232, he is called Megha and in the *Divyāvadāna*, 247, he is called Sumati.

which transforms and endows the Bodhisattva career with a sense of purpose and destiny. Although the Buddha's past lives continue to be viewed as having evolved due to his *karma*, at the same time the texts assert that he followed a specific course of *karmic* rebirths for a clearly defined purpose, namely the attainment of buddhahood.

Concerning the length of the career, the sources say that the Bodhisattva career extended over a period of three or more aeons (*asaṃkhyeya*), plus one hundred supplementary cosmic periods (*kalpa*).[5] This factor determines the length of the Bodhisattva career and demarcates its commencing and concluding stages in cosmic time. Thus, it is not a haphazardly evolved process but a wilfully embarked career on some specific and prophetically marked occasion.

In terms of Bodhisattva training, the texts introduce two major innovations, namely the perfections (*pāramitā*) and stages (*bhūmi*). This double innovation progressively led to producing a body of practices structured in an ascending or sequential order, which culminated in the attainment of enlightenment. Thus, while in the earliest sources the term Bodhisattva is divested and free from theoretical and practical elaborations, the later texts imbue the Bodhisattva career with a structured body of practices. In fact, they impute retrospectively into the Bodhisattva career a prior knowledge of Buddhist doctrines and practices, which were to serve as guides on the way to enlightenment. In other words, the Bodhisattva career began to be formulated in conformity with Buddhist teachings, which were discovered and taught by the Buddha himself during his lifetime, or which were formulated after the Buddha's death. This unique progress towards buddhahood as a Bodhisattva is linked with Śākyamuni Buddha in all Buddhist traditions, and the only Bodhisattva career doctrinally recognised by Theravāda Buddhism. The Pāli tradition, however, does not approve of the Bodhisattva ideal as developed by the Mahāyāna adepts.

The *Jātaka* stories do not place stress or discourse on the Bodhisattva's knowledge or wisdom as it is the case in Mahāyāna sources, but predominantly on the Bodhisattva's deeds. The state of enlightenment was certainly the goal, but the actual path leading to it was demonstrated through concrete lives and not

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[5] The majority of texts speak of three *asaṃkhyeyas*, but there are also texts which postulate seven and thirty-three *asaṃkhyeyas*. The Pāli commentaries speak of four, eight, and sixteen *asaṅkheyyas* plus one hundred thousand *kappas*. During the hundred supplementary *kalpas*, the Bodhisattva is said to perform the deeds, which perfect the thirty-two bodily marks (*lakṣaṇa*) of a great man (*mahāpuruṣa*). The *Mahāvastu* and the *Nidānakathā* divide the Buddha's lives into three periods: 1. from the time of Sumedha up to the rebirth in the Tuṣita abode; 2. from the descent from the Tuṣita abode up to the attainment of enlightenment; 3. from the time of enlightenment to the donation of the Jetavana park by the merchant Anāthapiṇḍika in the *Nidānakathā*, and from the time of enlightenment to the earliest conversions and the foundation of the Saṅgha in the *Mahāvastu*.

through theoretical discourses. The Bodhisattva is shown as a person of deeds who acts wisely in accordance with circumstances. It is only in selected sources, such as the Mahāsāṅghika *Mahāvastu* and the Pāli *Cariyāpiṭaka*, that the Bodhisattva's career began to assume a structured pattern, which included the *bhūmis* and *pāramitās*. However, even in those texts the emphasis still remains on concrete lives rather than on theoretical discourses or even the practice of meditation.

When one takes a global view of the canonical sources appertaining to early Buddhism, the Bodhisattva concept and career became considerably developed but not moulded into a tightly structured body of theory and practice. They were not integrated into the early Buddhist theory and practice, but were treated as part of the Buddha's unique career. The Bodhisattva career as such was debated, but at the same time viewed as something that took place in the past and not as a concrete possibility. In fact, the large number of *jātaka* stories and the relevant speculations remove the Buddha and his Bodhisattva career from earthly realities, and transposed them into the realm of elevating legends detached from tangible history, time or space.

Bodhisattva in the early schools

During the immediate centuries after the Buddha's demise, the Buddhist Saṅgha sustained several internal upheavals in the form of monastic and doctrinal disputes, which contributed to its division into Sthaviras and Mahāsāṅghikas. These two major branches, and their subsects, formulated their doctrinal interpretations, which were considerably at variance on a number of important issues. One such issue concerned the nature of Buddhas and Bodhisattvas. There is no need to discuss here all the protracted nuances of their controversies, but only those factors, which contributed to a further development of the Bodhisattva concept. Two such issues stand out as landmarks, which transformed the entire landscape of the subsequent doctrinal developments, namely the number of Buddhas existing at the same time and the identity of Buddhas and Bodhisattvas.

All the early schools agreed that there can only be one Buddha at a time in one universe, and the majority of the schools formulated their doctrines in relationship to one universe.[6] However, the Mahāsāṅghikas postulated a concurrent existence of more than one universe, and consequently of more than one Buddha. The ancient sources affirm the existence of more than one Buddha, but all such Buddhas were assumed to appear in a sequence and at different cosmic periods (*kalpa*). The Mahāsāṅghika position was that there were

[6] The ancient sources mention more than one universe, but they do not provide any elaborations. See R. Kloetzli, *Buddhist Cosmology*, Delhi, 1983, 4.

many Buddhas abiding concurrently at all times in all of the ten directions of space.

Concerning the nature of the Buddha, whether as a Bodhisattva or a Buddha, the Sarvāstivāda and other Sthavira schools recognised his uniqueness and special character, but at the same time, they affirmed his human qualities. They maintained that the Buddha's body in his last life, however perfect, was a direct result of his *karma*'s maturation. The Mahāsāṅghikas set forth a distinctly different view and asserted that when Buddhas appear on earth, they are not really human beings, but supramundane or transcendent beings in human guises, yet entirely free from all human limitations. In other words, they are apparitions and not real beings born due to *karma*'s retribution. The Lokottaravādins, a Mahāsāṅghika branch, went even further by maintaining that the entire succession of lives leading to the enlightened state was just a series of apparitional events. This deep disagreement split Buddhism into two doctrinal positions. The Sthaviras continued to sustain, with some modifications, the more traditional and conservative view that although the occurrence of Buddhas in the world was a unique phenomenon, they were entangled in the workings of *karma* up to the time of their enlightenment. The Mahāsāṅghikas affirmed not only the uniqueness of Buddhas, but rejected their mundane reality, and insisted on their transcendent nature, multiplicity and coexistence in all the regions of space.

Concerning the nature and career of the Bodhisattva, the early schools did not discuss them as a practical proposition but rather as a theoretical issue. One of the debated issues focused on establishing when the Bodhisattva ceases to be an ordinary person (*pṛthagjana*) and gains the quality of a noble person (*ārya*). In other words, when does he truly become a Bodhisattva, a person whose enlightenment and the nature of rebirths leading to it are assured or determined (*niyata*). It was agreed that at the time of generating the thought of enlightenment (*bodhicittotpāda*), the attainment of enlightenment becomes determined, but the precise series of rebirths leading to it is not. However, there was no agreement concerning the precise time at which the Bodhisattva's path of rebirths also becomes determined.

In the Sarvāstivāda sources, the Bodhisattva career consists of three countless aeons and one hundred additional periods (*kalpa*). During the first aeon, he has no certainty whether he would become a Buddha, but he gains such certainty at the end of the second aeon. At the end of the third aeon, he performs the deeds producing the thirty-two bodily marks of a great man, and fearlessly proclaims: "I shall become a Buddha." During the entire period of the three aeons, the Bodhisattva is considered to be an ordinary person (*pṛthagjana*) because he is not free from *karmic* fetters (*saṃyojana*), and because many of his rebirths occur in inferior destinies. It is only in the course of the hundred additional periods during which his deeds produce the thirty-two bodily marks that he truly

becomes a Bodhisattva, and the actual acquisition of the *ārya* quality is said to take place under the *bodhi* tree immediately before attaining the state of enlightenment. Thus, effectively the Bodhisattva is subject to *karma* during his entire career.

The Mahāsāṅghika position is not consistent in all sources. According to some sources, they maintained that the Bodhisattva becomes an *ārya* automatically upon entering the second aeon, and receives the prediction at the beginning of the third. During the first aeon, he is reborn in accordance with his *karmic* actions and thereafter as he wishes. According to Vasumitra, the Mahāsāṅghikas maintained that in his last life the Bodhisattva does not undergo the normal embryonic stages in his mother's womb. He enters the womb in the form of a white elephant and is born through the right side of his mother. Wishing to be useful to other beings, he aspires to be born in evil destinies. Some other attributions include a vow to remain in *saṃsāra* for the benefit of other beings, and freedom to choose specific rebirths. Taking into account the above attributions and what was said above about the Lokottaravādins, it appears that the Mahāsāṅghikas had three opinions: freedom from *karma* during the entire series of rebirths leading to buddhahood; freedom from *karma* at some point during the career; freedom from *karma* during the last life.

There are some observations that need to be made in connection with the above doctrinal developments. All the early schools maintain the unique character of Buddhas and Bodhisattvas, although they interpreted their nature in different ways. Most of the doctrinal formulations tend to divest and abstract Buddhas and Bodhisattvas from tangible historical realities. More specifically, while the debates were concerned with the nature of Śākyamuni Buddha, at the same time, they did not focus on him as the one and only Buddha. The debates were about the identity and character of Buddhas and Bodhisattvas in general. There is thus a marked gap between the historical Buddha and the doctrinal formulations which operated, as it were, in abstractions fitted into idealised patterns of cosmic events and periods. In a sense, they constructed an idealised concept without relating it to any concrete person. All schools agreed that there were more than one Buddha, and hence they sought to establish the doctrinal content of a concept, and not so much the doctrinal identity of a concrete person. The most salient outcome of these early doctrinal debates was that they produced the notions of mundane and transcendent perspectives of reality. The Mahāsāṅghikas firmly asserted the transcendent character of Buddhas and Bodhisattvas, and viewed their earthly lives as apparitions. The Sarvāstivāda and other Sthavira schools affirmed the human character of the Buddha although they also viewed him as a rare phenomenon very much different from ordinary beings, and consequently as a somewhat idealised entity. Thus, both groups

placed a boundary between ordinary human beings and Buddhas and Bodhisattvas.

Although the available sources do not provide a full picture of the devotional and liturgical life of the early Buddhist communities, they clearly indicate that all traditions venerated the Buddha's relics and some traditions very much focused on the worship of the stūpa.

Mahāyāna and Tantra formulations

In the Mahāyāna, the concept of Bodhisattva was considerably recast and hinged on several doctrines, which transformed it into two separate but overlapping types: one as an ideal to be followed by all living beings, and one as an agent of universal salvation, or the so called celestial Bodhisattvas. As already indicated, since the origins of Mahāyāna Buddhism are misty and complex, it is not possible to establish a precise sequence of the historical and doctrinal evolution of the Bodhisattva ideal in Mahāyāna Buddhism. There is evidence in Mahāyāna *sūtras* and treatises that the Bodhisattva ideal and in particular the structure and content of his career were worked out and brought to maturity over a period of several centuries.

While the basic perception of the Bodhisattva career linked with the person of Śākyamuni is retained, and used to enhance the Bodhisattva ideal through existing and new stories about his previous lives, the Mahāyāna texts, with some exceptions, postulate that all living beings have the seed of enlightenment, and that the ultimate goal of religious life is the attainment of buddhahood. Thus in contrast to early Buddhism, which advocates the path of arhatship culminating in *nirvāṇa*, the Mahāyāna sets forth a career leading to buddhahood, and some Mahāyāna texts even assert that it is the only true path. This type of Bodhisattva ideal is no longer concerned with the Buddha's past lives, but becomes an ideal cast into the future and offered to mankind as a captivating challenge. The Mahāyāna texts further assert that the Bodhisattva path does not entail the pursuit of enlightenment solely for the sake of the individual concerned, but it must involve an effort rooted in compassion to help other living beings. These two primary goals, enlightenment and activities for the benefit of others, are encapsulated in pairs of technical terms such as wisdom and means, emptiness and compassion. While wisdom and emptiness denote the universal and omniscient insight into the state of all things, means and compassion represent the practical expedients. The actual career takes three aeons and it includes the following major elements: the generation of the thought of enlightenment (*bodhicittotpāda*), the Bodhisattva vow, the study and practice of the six or ten perfections, and a progressive ascent towards enlightenment along the ten Bodhisattva stages. It is evident that the basic scheme is adopted from early Buddhism, but in the Mahāyāna, it is reworked and provided with full

expositions of both theory and practice. Further elements of the Bodhisattva training include certain ritualised activities such as the worship of all the Buddhas and Bodhisattvas, confession of sins, sharing the acquired merit with other beings, and rejoicing in the merit of other beings.[7] One of the standard schemes, which accommodates the perfections and the stages, is divided into five progressive paths: the path of accumulating knowledge and merit, the path of active engagement in the Bodhisattva practices, the path of vision, and path of inner cultivation. Viewed from another perspective, the Bodhisattva training aims to remove all moral defilements (*kleśa-āvaraṇa*) and all obstacles to omniscience (*jñeya-āvaraṇa*).

While in early Buddhism the path to liberation is framed within the context of monastic life, the Mahāyāna Bodhisattva career can be pursued by both monks and laymen. The Mahāyāna texts make a distinction between lay and monastic Bodhisattvas, and frequently debate which of the two is superior, but without reaching a clear-cut conclusion. In contrast to the Buddha's search for enlightenment, the Mahāyāna path does not set out in blind search for enlightenment, but rather provides a complete theoretical and practical framework for its realisation. The Dharma and the nature of enlightenment are known right from the start, and they are explained in the Mahāyāna *sūtras* and treatises. Basically the Bodhisattva career involves the study of Mahāyāna doctrines and their progressive transformation into a living experience. It is said that upon reaching the seventh stage, the Bodhisattva becomes free from the bonds of *karma* and can assume various rebirths at will in order to act for the benefit of living beings. Upon completing the career, the Bodhisattva is fundamentally equal in rank to the Buddha except for the actual experience of enlightenment. His state of wisdom is perfect and qualifies him to sit under the *bodhi* tree and to pass into *nirvāṇa*. However, his compassion for living beings keeps him active in *saṃsāra*. Broadly speaking, the Bodhisattva never abandons *saṃsāra* and never enters *nirvāṇa*. However, the Mahāyāna texts also teach that the highly advanced Bodhisattvas of the tenth stage are called Great (Mahā-) Bodhisattvas and reside in the Tuṣita abode awaiting their last rebirth on earth and becoming Buddhas.

Although the Mahāyāna makes the Bodhisattva ideal available to all living beings and explains in detail the Bodhisattva path, it does not dwell exclusively on the mundane dimensions in terms of speaking about concrete or ordinary people. On the contrary, the Bodhisattva ideal is portrayed through powerful images of highly advanced Bodhisattvas, who are no longer tangibly lodged in historical situations, but are transposed into transcendent and mythical

[7] See the next three contributions to this issue which deal with the Bodhisattva vow and practices.

dimensions. The Mahāyāna has created a whole array of transcendent or celestial Bodhisattvas, who epitomise particular aspects of Mahāyāna doctrines or particular activities performed for the benefit of living beings. Thus, for instance, the Bodhisattva Mañjuśrī epitomises wisdom while the Bodhisattva Avalokiteśvara epitomises compassion. It is this type of Bodhisattva that dominates in Mahāyāna *sūtras*. It is an ideal removed from history, although it can be invoked and supplicated for help. It may be apt to add that in the final analysis of existence, the Bodhisattva realises that he and all living beings do not exist. Thus, all and none become dissolved in emptiness.

The Buddhist *tantras* accept the Mahāyāna teachings as their doctrinal foundation, but at the same time, they voice an implicit criticism of the Mahāyāna abstraction from reality and highly aloof projection of the Bodhisattva ideal. They do recognise the Bodhisattva ideal, but instead of continuing the intellectual discourse, they convert the Mahāyāna concepts into a body of practices, which aim to achieve the state of enlightenment not in three aeons, but if possible, in one single life. They set forth a variety of rituals, magic, and meditational exercises, which lead to the realisation of buddhahood within one's body, and indeed they say that the five aggregates (*skandha*), the basic components of a human being, are the five cosmic Buddhas. As in the Mahāyāna texts, the state of enlightenment constitutes an attainment of omniscience and the realisation of emptiness of all things. However, it is not the only way the *tantras* described the realisation of enlightenment. They also speak of dissolution into emptiness or pure light, and the non-dual union of all opposites. The fact that the *tantras* aim to achieve enlightenment in one single life suggests that they somewhat undermine the Bodhisattva ideal.

Having glanced at the historical development of the Bodhisattva ideal, it seems evident that it is more complex than it is usually realised. However, as such the Bodhisattva ideal remains one of the most appealing and captivating religious ideals created in human history. Within Buddhism, it is considered as restricted to unique beings that become Buddhas or it is presented as a universal ideal. Whether restricted or universal, the only concrete example of a Bodhisattva is the person of Śākyamuni Buddha, if he ever was a Bodhisattva.

Sources

The sources given below include only the works, which appertain to early Buddhism, and which are important for the formulation of the Bodhisattva ideal. The Mahāyāna sources are not listed here because they are too numerous.

The term Bodhisattva occurs in a number of the Pāli *suttas* where it is used by the Buddha with reference to himself and in the context of his life prior to his enlightenment. Some of the most important of such *suttas* are *Cūḷadukkhak-*

khandha, *Dvedhāvitakka*, *Ariyapariyesana*, *Mahāsaccaka*, and *Saṅgārava* of the Majjhima-nikāya. In the *Mahāpadāna* of the Dīgha-nikāya, we find one of the major innovations about the life events of the Bodhisattva.

In the Pāli Canon, the Buddha's previous lives are compiled in two works, the *Jātaka*, which contains more than five hundred stories, and the *Cariyāpiṭaka*, which has thirty five stories. The stories included in the *Cariyāpiṭaka* are largely derived from the *Jātaka* and they serve to illustrate the ten perfections. These two works have no exact correspondences in Sanskrit, but there exists in Sanskrit the same type of literature known as *avadāna*.

The story about Sumedha is first narrated in the Pāli *Buddhavaṃsa* and later recast in the *Nidānakathā*, which is included as a prologue to the *Jātaka*. Among the Sanskrit sources, it is given in the *Mahāvastu* and the *Divyāvadāna*. The last title is generally dated to the second century AD, and it is considered to be on the border between the Hīnayāna and the Mahāyāna.

The perfections (*pāramī* in Pāli, *pāramitā* in Sanskrit) are mentioned or discussed in the *Buddhavaṃsa*, *Cariyāpiṭaka*, and *Mahāvastu*. The *Mahāvastu* also contains a list of ten Bodhisattva stages (*bhūmi*), but they are different from the stages given in Mahāyāna sources.

All the above works, except for the *Divyāvadāna* (edited by E.B. Cowell & R.A. Neil, Cambridge, 1886), are available in English translations:

E.B. Cowell et al., *The Jātaka or Stories of the Buddha's Former Lives*, 6 volumes, London, 1895–1907.
I.B. Horner, *Chronicle of Buddhas* (*Buddhavaṃsa*), SBB, London, 1975.
I.B. Horner, *The Basket of Conduct* (*Cariyāpiṭaka*), SBB, London, 1975.
N.A. Jayawickrama, *The Story of Gotama Buddha* (*Nidānakathā*), PTS, Oxford, 1990.
J.J. Jones, The *Mahāvastu*, 3 volumes, SBB, London, 1949, 1952, 1956.

The Abhidharma works which contain the relevant information on the interpretations of the early schools are: the Sanskrit *Abhidharmakośa* of Vasubandhu, and the Pāli *Kathāvatthu*.

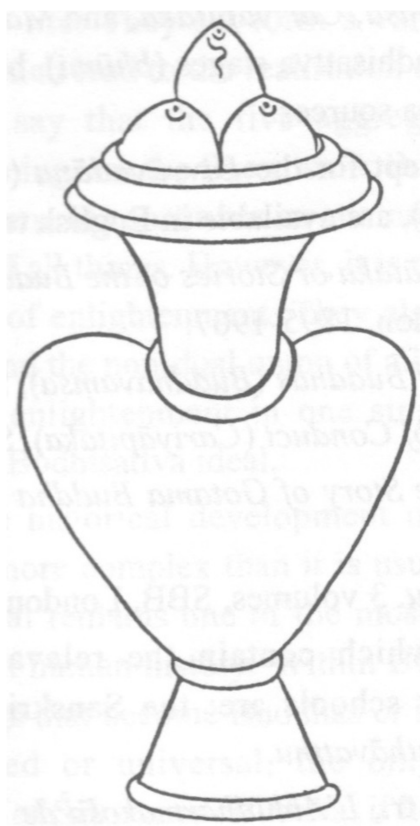
L. de La Vallée Poussin, tr., *L'Abhidharmakośa de Vasubandhu*, 6 vols., 1923–1931; repr. Bruxelles, 1971.
Shwe Zan Aung & Mrs Rhys Davids, *Points of Controversy or Subjects of Discourse* (*Kathāvatthu*), PTS, Oxford, 1915.

Further information on the early schools is provided in the works composed by Vasumitra, Bhavya, Paramārtha and Vinītadeva:

A. Bareau, "Trois traités sur les sectes bouddhiques attribués à Vasumitra, Bhavya et Vinītadeva", *Journal Asiatique*, 242, 1954, 229–266; 244, 1956, 167–200.

J. Masuda, "Origins and Doctrines of Early Indian Buddhist Schools", *Asia Major*, 1925, 1–78. Translation of Vasumitra's *Samaya-bhedoparacanacakra*.

P. Demiéville, "L'origine des sectes bouddhiques d'après Paramārtha", *Mélanges Chinois et Buddhiques*, I, 1931–1932, 14–64.



Bodhisattva Vow by Bodhibhadra

According to the Vinaya regulations, a group of at least ten monks must confer the monastic ordinations and vows, or a group of five monks when the circumstances are difficult.[1] When one is ordained as a novice (*śrāmaṇera*}, one takes on ten vows, and when one receives the full monastic ordinations (*upasaṃpadā*) as a monk (*bhikṣu*), one is committed to observe all the Vinaya rules. In the case of the Mahāyāna Bodhisattva, the basic vow (*praṇidhāna*) can be taken before one competent master, and it fundamentally consists in an intense mental act of generating the thought of enlightenment (*bodhicittotpāda*), which combines two primary goals, namely the attainment of enlightenment and the performance of activities for the benefit of all living beings. This twofold vow, which dominates and governs the Bodhisattva's career, does not explicitly involve or require any specific rules of conduct comparable to the monastic rules. However, at some stage, the Mahāyāna adepts introduced the vow of the Bodhisattva's discipline (*bodhisattvasaṃvara*), which was specifically concerned with the Bodhisattva's moral conduct. The nature, categories and interpretation of the Bodhisattva's morality are rather complex and somewhat controversial, and cannot be addressed here in any detail. However, the underlying principle of the Bodhisattva's morality is clearly articulated in the sense that his moral conduct is firmly rooted in wisdom and compassion, which take into account the benefit of other living beings. One of the salient implications of being motivated by compassion and taking into consideration the benefit of other living beings is that in certain circumstances the Bodhisattva is justified in disregarding the norms of conventional morality. In addition to compassion, there are also other factors, which influenced the formulation and scope of the Bodhisattva's morality. In distinction to the monastic vows, which are taken for the duration of one's life, namely till death, the vow of the Bodhisattva's morality is taken for the duration of the entire Bodhisattva career, namely till reaching the state of enlightenment. Thus taking into consideration the important fact that during his long career, the

[1] I.B. Horner, *The Book of the Discipline* (Vinayapiṭaka), vol. 4, London, 1962, 76. Guṇaprabha's *Ekottarakarmaśataka*, Tibetan Tripiṭaka, Peking edition, vol. 123, 242.1.2.

Bodhisattva may be reborn in different destinies and in bodily forms of different living beings, the vow of the Bodhisattva's morality must be formulated in a flexible way so that it can function in whatever places and circumstances he may be reborn. Broadly speaking, the Bodhisattva fundamentally commits himself to observe the Mahāyāna principles of morality in accordance with the circumstances of his rebirths. If he lives as a householder, he observes the morality of a householder, and if he enters monastic life, he observes the Vinaya rules, which, however, are interpreted within the context of the Bodhisattva's commitment to gain the state of enlightenment and to act for the befit of other living beings.

When one examines the ritual texts for taking the vow of the Bodhisattva's morality, there are two types of texts. Some texts outline the basic principles of the Bodhisattva's morality, but do not specify any rules, and some texts actually include a certain number of concrete rules. In both types of texts, the Bodhisattva's moral discipline is firmly grounded in compassion and takes into consideration the welfare of other living beings.

In the texts belonging to the first category, such as the one translated here below, the vow of the Bodhisattva's morality is formulated as a general commitment, which includes three basic categories of moral discipline, namely the morality of vows (*saṃvara-śila*), the morality of amassing the wholesome *dharmas* (*kuśaladharma-saṃgrāhaka-śila*), and the morality which benefits other living beings (*sattvārthakriyā-śila*). The morality of vows implies the rules of morality for monastics and laymen, which the Bodhisattva observes as a monk or as a layman, depending on the circumstances of his life. The morality of amassing the wholesome dharmas means that the Bodhisattva should cherish virtues for the sake of enlightenment, and the third category of morality regulates the Bodhisattva's activities for the benefit of other living beings.

The second category of texts containing lists of rules is represented by the influential work composed by the Indian master Candragomin, who lived in the seventh century. In this short text entitled "Twenty Verses on the Bodhisattva's Discipline,"[2] Candragomin provides a succinct sketch of the ritual procedure for taking the vow of the Bodhisattva's morality, and gives a list of two groups of rules: four serious rules comparable to the monastic offences known as

[2] *Bodhisattvasaṃvaraviṃśaka* / *Byang chub sems dpa'i sdom pa nyi shu pa*, Tibetan Tripiṭaka, Peking edition, vol. 114, 253.1.1–2.8. There are two important commentaries on this text, one by Śāntarakṣita, *Saṃvaraviṃśakavṛtti / sDom pa nyi shu pa'i 'grel pa*, Tibetan Tripiṭaka, Peking edition, vol. 114, 253.2.8–261.3.2, and one by Bodhibhadra, *Bodhisattvasaṃvaraviṃśakapañjikā / Byang chub sems dpa'i sdom pa nyi shu pa'i dka' 'grel*, Tibetan Tripiṭaka, Peking edition, vol. 114, 261.4.3–276.4.2. Candragomin's work and a commentary by the Sa skya master Grags pa rgyal mtshan (1149–1216) have been translated into English by M. Tatz, *Candragomin's Twenty Verses on the Bodhisattva Vow and its Commentary by Sakya Drakpa Gyaltsen*, Dharamsala, Library of Tibetan Works and Archives, 1982.

pārājikas, and forty six secondary rules. When an ordained monk commits any of the four *pārājikas* specified in the Vinaya, he automatically ceases to be a monk for the rest of his life and cannot be reordained. However, if the Bodhisattva breaks any of the four serious rules, he should retake the Bodhisattva vow, and in the case of breaking the secondary rules, he should simply confess his transgressions. Candragomin's list of rules concludes with the following statement: "there is no sin in a virtuous thought motivated by benevolence and endowed with compassion." Just as already mentioned above, this statement confirms that when the Bodhisattva is motivated by benevolence and compassion, he can contravene the rules of conventional morality without actually breaking his vow. It is also explained in the relevant commentaries that so long as the Bodhisattva adheres to the thought of enlightenment, he does not essentially break any rules of morality. This text and the commentaries of Śāntarakṣita and Bodhibhadra have gained popularity in Tibet. Another text of the same category, which became the foundation for the Bodhisattva vows in China and Korea, is called *Fan-wang ching* (*Brahmajāla-sūtra*).[3] It is attributed to the Buddha himself, but assumed by some scholars to be an apocryphal work composed in China.[4] This text contains ten serious rules and forty-eight secondary rules. In China and Korea, the Bodhisattva vows based on the *Fan-wang* are nominally bestowed after receiving the monastic ordinations.

Bodhibhadra, the author of the text translated below, lived around the tenth century and belonged to the latest period of the Indian Madhyamaka School. He is said to have been a master at the university of Nālandā and a teacher of Dīpaṅkaraśrījñāna.[5] According to gZhon nu dpal, he was a disciple of Nāropa and a master of the tantric cycle relating to the deity Saṃvara,[6] and according to Tāranātha, he was an expert on Asaṅga's *Bodhisattvabhūmi*.[7] It is amply evident from the content of his commentary on Candragomin's *Bodhisattvasaṃvara-viṃśaka* that indeed he was well acquainted with Asaṅga's *Bodhisattvabhūmi*.

In his *Bodhisattvasaṃvaravidhi*, Bodhibhadra explains the ritual procedure and provides the actual text for taking the Bodhisattva's vow of morality before a

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[3] This text is available in French and English translations: J.J.M. De Groot, *Le code du Mahayana en Chine: Son Influence sur la Monacal et sur le Monde Monacal*, Amsterdam, 1893, 14–88; *Brahma Net Sutra, Moral Code of the Bodhisattvas*, Sutra Translation Committee of the United States and Canada, New York-Toronto, 1998.

[4] P. Groner, "The *Fan-wang ching* and Monastic Discipline in Japanese Tendai: A Study of Annen's *Futsū jubosatsukai kōshaku*", in R.E. Buswell, ed., *Chinese Buddhist Apocrypha*, Honolulu, University of Hawaii Press, 1990, 252–3.

[5] D. Seyfort Ruegg, *The Literature of the Madhyamaka School of Philosophy in India*, Wiesbaden, 1981, 109.

[6] *The Blue Annals*, trans by G N. Roerich, Delhi, 1976, vol. I, 382, 384.

[7] *Tāranātha's History of Buddhism in India*, trans. by Lama Chimpa & Alaka Chattopadhyaya, Calcutta. 1980, 300.

competent master, or by oneself in front of an image. In addition to taking the actual vow of the Bodhisattva's morality, his text also includes several other Mahāyāna rituals, such as the three Mahāyāna refuges, the generation of the thought of enlightenment, the confession of sins, and the dedication of merit. In this particular text, the vow of the Bodhisattva's morality fundamentally involves the three types of morality mentioned above and stated at the beginning of Bodhibhadra's text. However, the actual vow is worded differently and consists in pledging to produce the roots of merit, to practise the six perfections, to train in and apply the roots of merit for the befit of all living beings and for gaining enlightenment, and to follow the Mahāyāna of the highly advanced Bodhisattvas.

* * *

Salutation to all the Buddhas and Bodhisattvas.[8]

Request for the Bodhisattva vow of morality

What are the stores of morality of the Bodhisattvas? They are the morality of their vows, the morality of accumulating the wholesome dharmas, and the morality of acting for the benefit of living beings. A layman or a monk, who wishes to train in them and aspires for the highest and perfect enlightenment, should make a request at the feet of a Bodhisattva, who is consistent in the Dharma, wise and able, and skilful in teaching and explaining the meaning of words. He should make a formal request saying:

> "O son of a noble family (or long lived one or venerable one, whichever is present), I wish to receive the vow of the Bodhisattva's morality. If it is appropriate to bestow it, and if there is no difficulty, please oblige me by bestowing it upon me with compassion at this very moment."

Having made this request three times, he places the upper garment over one shoulder and bows down before the lord Buddhas, the past, present and future ones, who reside in the ten directions, and before the Bodhisattvas who have reached the great stage. He makes vividly present before his eyes their excellent qualities and perceives them as Mahāsattvas. Assuming a kneeling or squatting posture, he requests them to remain present before an image of the Tathāgata, and he worships them. Having done this in a vivid manner, he recites the following words:

> "O son of a noble family (or long-lived one etc.), I request you to bestow upon me the vow of the Bodhisattva's morality."

Next, focusing his mind in a one-pointed manner, he should generate this pure thought, and without saying anything, he should focus his mind on this sole goal:

[8] *Bodhisattvasaṃvaravidhi / Byang chub sems dpa'i sdom pa'i cho ga*, Tibetan Tripiṭaka, Peking edition, vol. 103, 168.5.7–170.2.3

> "I will persevere unimpeded a long time and I will acquire the treasure of immeasurable and highest merit."

Once more, the knowledgeable Bodhisattva, without disturbing the thoughts of the (prospective) Bodhisattva seated in this manner, should pronounce these words while remaining seated or standing:

> "O you, of such and such a name, whatever are the Bodhisattva teachings, whatever are all the Bodhisattva's moralities, the teachings of morality of the past Bodhisattvas, the teachings of morality of the future Bodhisattvas, the nature of teachings and moralities of the present Bodhisattvas in the ten directions, whatever teachings and moralities were taught and acquired by the past Bodhisattvas, whatever moralities will be taught by the future Bodhisattvas, and whatever teachings are imparted to the present Bodhisattvas, I have also received them."

The candidate should repeat this formula three times.

Confession of sins

> "May I be remembered by the Buddhas and Bodhisattvas who reside in the worlds dispersed in the ten directions. O teacher, please remember me. Although my body, speech and mmd are weak, I, of such and such a name, adhere firmly to the Buddhas and Bodhisattvas, my mother and father, and all other living beings. Whatever sins I have committed in this and previous rebirths, encouraged to commit sins, and rejoiced after they have been committed, I amass and gather them all, and having reflected upon them, I confess them in a sincere and perfect manner before the Buddhas and Bodhisattvas, and before my teacher. I understand them and I do not conceal them in my heart."

He repeats it three times.

Taking the refuges

> "I, of such and such a name, having confessed sins in this manner, from now onwards and until gaining the essence of enlightenment, take refuge in the lord Buddha, the best among two-footed beings, the great man, who is endowed with great compassion, all-knowledge, omniscience, and freedom from all fears, and possessed of the undivided body, the highest body, the dharma-body.
>
> I, of such and such a name, having confessed sins in this manner, from now onwards and until gaining the essence of enlightenment, take refuge in the Dharma, the best one among those who had gamed peace and freedom from passion.
>
> I, of such and such a name, having confessed sins in this manner, from now onwards and until gaining the essence of enlightenment, take refuge

in the Sangha of the non-returning Bodhisattvas, the best of all communities."

He recites this three times.

Raising the thought of enlightenment

> "I, of such and such a name, having confessed sins in this manner, take refuge in the Three Jewels. Just as the past, present, and future Bodhisattvas in order to liberate the sphere of countless living beings, to release and protect them from the sufferings of *saṃsāra*, and to place them in the highest wisdom of the omniscient ones have raised the thought of enlightenment, and have gained, are gaining, and will gain the knowledge of buddhahood, and just as all the Buddhas free from defilements perceive and behold with the Buddha wisdom and the Buddha eye, so do I, by means of this rite of those who know the essence of things, raise the thought of enlightenment before the Buddhas and Bodhisattvas with this teacher as my witness."

He recites it three times.

Dedication of merit

> "May the roots of merit derived from the confession of sins, taking refuge in the Three Jewels, and raising the thought of enlightenment, induce the maturation[9] of the highest and perfect enlightenment. May I become a refuge, protector, supporter, assistant, and shelter to the world, which is without any refuge, protection, support, assistance, or shelter. May I liberate all living beings that are not liberated from the ocean of *saṃsāra*. May I deliver from suffering those who are not free from defilements by leading them to *nirvāṇa* in the absolute sphere (*dharma-dhātu*). May I inspire those who are inert."

He recites it three times.

Taking the vow

> "Having raised the thought of enlightenment in the above manner, I, of such and such a name, will adhere to each living being in the infinite sphere of living beings as having been my mother, father, sister, brother, son, daughter, paternal or maternal relative. Adhering to them, I will produce the perfect roots of merit to the best of my abilities and with all my tenaciousness and determination. From now onwards, I will practise generosity, however small, protect morality, show forbearance, act with vigour, practise meditation, and adhere to wisdom I will train in all the roots of merit, and I will apply them all for the sake, benefit and

[9] *pariṇāma / yongs su bsngo ba.*

> happiness of all living beings, and for gaining the highest and perfect enlightenment. I will follow the Mahāyāna of the Bodhisattvas, who had reached the great stage, and who are endowed with great compassion. From now onwards, I will adhere as a Bodhisattva to the Bodhisattvas trained in this manner. I ask to be accepted by my teacher."

He recites it three times.

Next, having prostrated himself before an image and at the feet of the Buddhas and Bodhisattvas who reside, live, persist, and abide in the ten directions, the teacher should bow down and make this request:

> "This Bodhisattva, of such and such a name, has taken three times the vow of the Bodhisattva's morality in my presence, a Bodhisattva of such and such a name. I, a Bodhisattva of such and such a name, recognise him as being imitated as a Bodhisattva of such and such a name. Although the best of the noble ones in the infinite worlds dispersed in the ten directions remain imperceptible, I request them to make known to those who are perceptible, and for the sake of living beings, that this person has taken the vow of the Bodhisattva's morality."

He says it three times.

It is a rule (*dharmatā*) that after completing the rite of taking the vow of the Bodhisattva's morality, a sign indicative of this event is conveyed to the Tathāgatas who reside and abide in the limitless worlds in the ten directions, and to the Bodhisattvas who have reached the great stage. One does it reciting as follows.

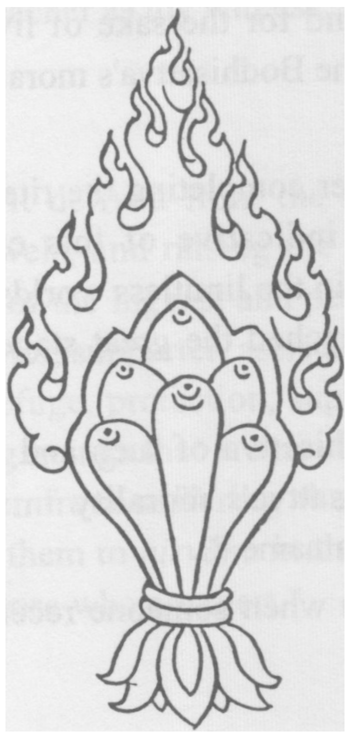
> "Having approached the Bodhisattva of such and such a name, I have taken the vow of the Bodhisattva's morality in the presence of the Bodhisattva of such and such a name."

Such is the exposition of the rite when someone receives it in the presence of another person.

Taking the vow before an image

If a man endowed with excellent qualities is not in proximity, then the (prospective) Bodhisattva takes the vow of the Bodhisattva's morality by himself before an image of a Tathāgata. He does it as follows. Placing the upper garment over one shoulder, he should bow down before the lord Buddhas, the past, present and future ones, who reside in the worlds dispersed in the ten directions, and before the Bodhisattvas who reached the great stage. Kneeling down on his right knee or squatting, he recites the above text, starting with the passage beginning with the words: "I, of such and such a name, make a request before all the Tathāgatas in the worlds dispersed in the ten directions, and before the Bodhisattvas who reached the

great stage. All the Bodhisattva precepts and all Bodhisattva vows of morality received before the Buddhas…", and so forth, and one concludes by reciting: "From now onwards I, a Bodhisattva, will persevere as a Bodhisattva. May I be accepted by the Buddhas and Bodhisattvas."



Sevenfold Practice of the Dharma
by Śākyaśrībhadra

The short text translated here includes a group of seven spiritual practices devised on the basis of the Mahāyāna *sūtras*. In addition to training in the perfections (*pāramitā*) and the ten Bodhisattva stages (*bhūmi*), the Bodhisattva career also includes devotional and spiritual practices, which should be performed on a regular basis. The seven practices outlined here belong to the essential spiritual exercises which are performed individually, as a group, or as part of other rituals such as the Bodhisattva vow, funeral ceremonies or the *tantric* consecrations. As such, they encapsulate the fundamental teachings of Mahāyāna Buddhism, which concern the attainment of enlightenment and the liberation of all living beings.

The title of this work is *Saptāṅgasaddharmacaryāvatāra*, which may be rendered as "Seven Limbs of Penetrating the Practice of the True Dharma." It was composed by the great *paṇḍita* of Kashmir, Śākyaśrībhadra (1127–1225 or 1145–1243), who made a significant contribution to the intellectual and spiritual activities of both Indian and Tibetan Buddhism.

* * *

I bow down before the Tathāgata Śākyasiṃha.[1]

Uniting harmoniously wisdom and means through the perfect adherence to the two levels of truth,[2] I bow down with devotion before the highest refuges: the Buddha, the Dharma, and the noble Saṅgha. Such is the first limb of performing salutations.[3]

I worship the highest and precious Three Jewels with the rite of excellent worship by means of boundless clouds of worship endowed with the outer, inner, and transcendent character. Such is the second limb of offering worship.[4]

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[1] *Saptāṅgasaddharmacaryāvatāra* / *Dam pa'i chos spyod la 'jug pa'i yan lag bdun pa*, Tibetan Tripiṭaka, Peking edition, vol. 103, No 5371, 177.4.3–178.1.1.

[2] *satyadvaya / bden gnyis*, namely conventional truth (*saṃvṛtisatya / kun rdzob kyi bden pa*) and ultimate truth (*paramārthasatya / don dam pa'i bden pa*).

[3] *vandana (vandanā, praṇipatya) / phyag 'tshal ba (btsal ba).*

[4] *pūjanā / mchod pa 'bul ba.*

Setting my thoughts on the liberation of living beings, I constantly take refuge with devotion in the Buddha, the Dharma, and the Saṅgha until I gain the essence of enlightenment. Such is the third limb of taking the three refuges.[5]

I confess all the sins: the unbearable sins which I have committed with my body, speech, and mind, and the sins which I have inspired to commit or rejoiced in. Such is the fourth limb of confessing sins.[6]

I rejoice with delight in the merit that has been amassed by the perfect Buddhas, Bodhisattvas, and Pratyeka Buddhas, and that has been produced in the world. Such is the fifth limb of rejoicing (in the accrued merit).[7]

In the presence of the Buddhas, I raise the thought of perfect enlightenment with heroic diligence permeated with wisdom and compassion for the sake of living beings. Such is the sixth limb of raising the thought of enlightenment.[8]

> The *dharmas* of the store of merit have become the source of the three kinds of enlightenment. May I, through adhering to the path of the two kinds of selflessness, gain the final liberation.
>
> May all human beings become Buddhas on account of the merit, which I have produced. May I act with dedication in a magnanimous and perfect way for the sake of all living beings.
>
> May I behold the Buddhas during the entire series of my existences. May I also hear the holy Dharma, and be of service to the Saṅgha.
>
> May I live in the company of perfectly virtuous friends,[9] who are knowledgeable in soteriological expedients (*upāya*). May I perform the activities of bestowing the Dharma and material goods. May I also accomplish for living beings the ordinary enjoyments and all the perfections (*pāramitā*).
>
> May I attain the supreme enlightenment through the merit of dispensed riches, strict adherence to morality, and thorough study of the holy Dharma.
>
> May I, after my death in this world, become reborn in the Tuṣita abode. May I promptly delight with my virtuous mind the Protector Maitreya, and may I receive from him the prophecy of my enlightenment.

Such is the seventh limb of reciting prayers.[10]

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[5] *śaraṇagacana / skyabs su 'gro ba.*
[6] *pāpadeśanā / sdig pa bshags pa.*
[7] *anumodana / rjes su yi rang ba.*
[8] *bodhicittotpāda / byang sems bskyed pa.*
[9] *kalyāṇamitra / bshes gnyen.*
[10] *praṇidhāna / smon lam.*

Mental Attitude During Daily Activities

The information gathered here is based on two Indian texts, which explain the mental attitude, which one should maintain while pursuing different activities during the day from sunrise to sunset. These two texts are not concerned with devotional activities directed towards the Buddhas or Buddhist deities, but primarily with one's inner dispositions during daily activities such as washing, eating or working.

The first text, entitled *Bodhisattvagocarapariśuddhi* ("Purification of the Bodhisattva's Sphere of Activities"), is attributed to a certain Rāhulabhadra whose precise identity remains uncertain. Depending on the sources and traditions, Rāhulabhadra is regarded either as the master of Nāgārjuna, the founder of the Madhyamaka School, or as a contemporary and follower of Nāgārjuna, or again as a successor of Āryadeva. In addition to this, Saraha, the renowned Vajrayāna master, is also known as Rāhulabhadra.[1] Since the *Bodhisattvagocarapariśuddhi* is based on the Mahāyāna *sūtras*, and since it is included in the Madhyamaka section of the Tibetan Tenjur (bsTan 'gyur), one would be inclined to attribute it to Rāhulabhadra associated with Nāgārjuna and Āryadeva. However, such attribution cannot be made with any certainty because this work is not ascribed to him in any other sources except for this one single entry in the Tibetan Tenjur.

The second text entitled *Tattvasaṃgrahopadeśa* ("Instructions on the True Perceptions") is attributed to a certain Śīlasambhava about whom the historical sources do not yield any information. The *Tattvasaṃgrahopadeśa* is the only work attributed to him in the Tenjur, and it is included in the *tantra* section among minor ritual texts.

The text composed by Rāhulabhadra provides instructions on the mental attitude that a Bodhisattva should assume during his daily activities. According to this text, the principal goal of all such daily exercises is to purify the Bodhisattva's mental dispositions (*saṃtāna*) and actions, as well as the mental

[1] D. Seyfort Ruegg, *The Literature of the Madhyamaka School of Philosophy in India*, Wiesbaden, 1981, 54, 105.

dispositions of all other living beings. The descriptions of the daily practices provided here represent only a selection. As the full title of this text indicates, it is based on the teachings of the Mahāyāna *sūtras*. The daily practices described in this text do not appertain to the Bodhisattva's standard or major practices, but rather constitute an isolated and less known group of practices. However, this and the next text are informative and interesting in the sense that they show how the daily life of the Mahāyāna and *tantra* followers in India has become permeated with ritual dimensions.

The second text by Śīlasambhava describes eight daily practices from the time of getting up early in the morning to the time of going to bed in the evening. The doctrinal foundation of these practices is derived from the Vajrayāna texts.

* * *

Purification of the Bodhisattva's Sphere of Activities[2]

At the time of waking up, one should make the following aspiration:

> "May I become knowledgeable in non-exertion in order to increase merit and knowledge. May I become free from heedlessness and sleep. May the night of ignorance of all living beings become dispelled, and may they all gain the vision of the rising sun of omniscience."

When getting out of bed, one should recite:

> "May I leave the bed of *saṃsāra*, and may I gain transcendent power, energy, and all other attributes in the same way as they were gained by the Tathāgatas."

When putting on the lower garment, one should recite:

> "May this garment of modesty and decency, and this sash of benevolence and compassion, be worn on the pattern of the Victorious Ones, and for the sake of the highest uplifting of all living beings."

When putting on the upper garment, one should recite:

> "May this garment of great benevolence be worn on the pattern of the Sugatas, and may all the extremities and limbs of living beings acquire the nature of sameness (*samatā*)."

When putting on shoes, one should recite:

> "May my feet follow the highest Mahāyāna. May the vehicle of the gods, the vehicle of Brahmā, and all the remaining vehicles progress towards their final destinies."

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[2] Śrī Rāhulabhadra, *Bodhisattvagocarapariśuddhisūtrārthasaṃgraha / Byang chub sems dpa'i spyod yul yongs su dag pa'i mdo'i don mdor bsdus pa*, Tibetan Tripiṭaka, Peking edition, vol. 103, 167.1.6–5.7.

When opening doors, one should say:

> "May all those endowed with bodies always open the great portals leading to happy rebirths, *nirvāṇa*, and the city of the omniscient ones."

When coming out of the house, one should recite:

> "May the threefold world (*traidhātuka*) come out from the house of existence of the three deluded worlds. May all those aspiring for the light of omniscience reach the confines of the world."

While walking, one should recite:

> "May I walk at all times with the pace of the supreme Tathāgatas."

When going to the toilet, one should recite:

> "May the impurities of excrement and urine, which produce defilements, be cast away."

At the time of eating and drinking, one should recite:

> "May living beings, following the example the Sugatas, become delivered from hunger and thirst, acquire the gratifying elixir of knowledge, and cease to be affected by diseases."

Instructions on the True Perceptions[3]

1. Putting on clothes

When one gets up in the morning, one performs the so-called garment *yoga*. Whether one actually executes a special blessing of one's garment or not, one should meditate for a moment on one's garment as emptiness. One disperses rays of light from one's heart and pervades the heart of the Lord Vajradhara, and then one draws out from his heart the syllable *Hūṃ*, which one dissolves into the garment. The syllable *Hūṃ* melts and becomes transformed into a crossed *vajra* (*viśvavajra*). Next, one should recite one's *mantra*, which should also become transformed into one's garment. When one abides in the pride of one's chosen deity, and wears this kind of royal garment, all obstacles become dispelled. It is for this reason that it is said that the garment must be blessed at the time of receiving the *tantric* consecrations.

2. Washing

At the time of washing, one fills a suitable vessel with water while assuming the pride of one's chosen deity. Dispersing rays of light from the syllable *Hūm* resting in one's heart, one pervades the heart of the *guru* from whom one received the consecrations. Then again, one disperses rays of light from the hearts of one's favourite deities and the Buddhas in the ten directions, and one

[3] Śīlasambhava, *Tattvasaṃgrahopadeśa* / *De kho na nyid bsdus pa'i man ngag*, Tibetan Tripiṭaka, Peking edition, vol. 81, 246.4.3–247.5.6.

envisages oneself enunciating a prayer in which one requests to receive the sky-*vajra* (*nam mkha'i rdo rje*). Next, one requests the Buddhas, the relevant deities who remove obstructive spirits (*vighna*), and all other deities emerged from the hearts of one's favourite deities, to perform the morning ablution. One recites: "I wash with this pure water of the gods. *Oṃ sarvatathāgata-kalaśābhiṣeka-samaya śrī Hūṃ*." While a host of goddesses positioned in the sky holds vases filled with ambrosia, one envisages oneself receiving a consecration and being blessed by the Buddhas. One assumes in one's mind that one's moral impediments are being washed away in the same way as one washes off one's bodily impurities. When one performs the actual act of washing, one envisages Akṣobhya over one's head, and one recites this *mantra*: "*Oṃ vajrasnāna Hūṃ*."

3. Guru worship

One envisages a *maṇḍala*, which one demarcates on the ground with dung and water, and then one arranges flowers, offers worship, makes the confession of sins, and executes all other relevant activities.

4. Taking food

First, one prepares and purifies the food and a suitable *bali*. Next, one envisages the wind *maṇḍala* by means of melting the syllable *Yaṃ* inside one's navel. On the top of it, one envisages the syllable *Raṃ*, which becomes transformed into Caṇḍālī having a blazing flame similar to that of a butter lamp. This activity constitutes the so-called purification of the navel.

Next, one engages the wind and fire elements in order to make radiant the deities inside the heart, the *skandhas*, the *āyatanas* and the rest of the body. This is described as the preparation within the heart. When some people speak of making radiant the deities of the heart,[4] they have in mind the Buddha families, but in fact, this actually refers to the *skandhas* and the rest. At the time of the consecrations, many knowledge-deities (*jñānadevatā*) are merged into the body and then blessed. As for the activity of merging within the heart, it is said in many *tantras* that the *skandhas*, *āyatanas* and the rest constitute the very deities.

Next, one should gratify all the deities arising from the *bodhicitta* inside the mouth serving as a hearth. This is the so-called purification of the tongue. After that, in order to gratify the bodily *maṇḍala*, one remains still, and this constitutes the best food.

5. Taking liquids

When one performs the so-called thirst *yoga*, on the palm of the right hand, one envisages a solar disc produced from the syllable *Maṃ*, and on the top of the solar disc, one envisages a drinking vessel produced from the letter *A*. The

[4] *snying ga'i lha.*

drinking vessel should be envisaged in the form of a skull filled with alcohol (*chang*) and having its spout marked with a moon disc. Inside the skull, one melts the syllable *Ha* and clarifies the colour of its content. After that, one purifies the mental state of its flavour with the syllable *Hoḥ*, and transforms the syllable *Hrīḥ* into ambrosia. Next, one proceeds to bring down the knowledge-deities. Placing the tip of the thumb on the first joint of the ring finger, one generates the ring finger into Mount Sumeru through the transformation of the syllable *Suṃ*, the thumb into its foundation through the transformation of the syllable *Hūṃ*, and in the space between them, one envisages butter generated from the syllable Maṃ. After that, one disperses rays of light from the visualised items and strikes with them the spots between the eyes of the chosen deities seated in *tantric* embraces in the Akaniṣṭha abode. In response, the deities discharge ambrosia, which gently trickles into the skull. Mount Sumeru and its foundation shake and become molten. One recites an appropriate *mantra*, and envisages inside the skull a triangle and a lunar disc surmounted by one's *guru* and chosen deity. One offers worship, recites the *amṛta mantra*, and surrenders one's body, speech, and mind to one's *guru*. One offers worship once more, and after that, one consumes the drink.

6. Doing work

One assumes a mental attitude that the empty receptacle world (*bhājanaloka*) is similar to a palace, and that all living beings are gods and goddesses. After that, whatever activities one performs, one retains an attitude of being a deity. At the time of reading the Prajñāpāramitā and other texts, one envisages on one's tongue a *vajra* serving as a drumstick, and on the palate a big drum. While striking with the *vajra* on the drum, one permeates the ten directions with a mighty sound, and one envisages all living beings hearing the drum's resonance in conformity with their individual dispositions and aspirations. Alternatively, one summons all living beings, and explains to them the Dharma in accordance with their individual capabilities to understand the Dharma. One should always act with the pride of a deity when one meditates on the attainment of enlightenment by all living beings.

7. Meditation

One performs recitations and meditates during the evening sessions.

8. Going to bed

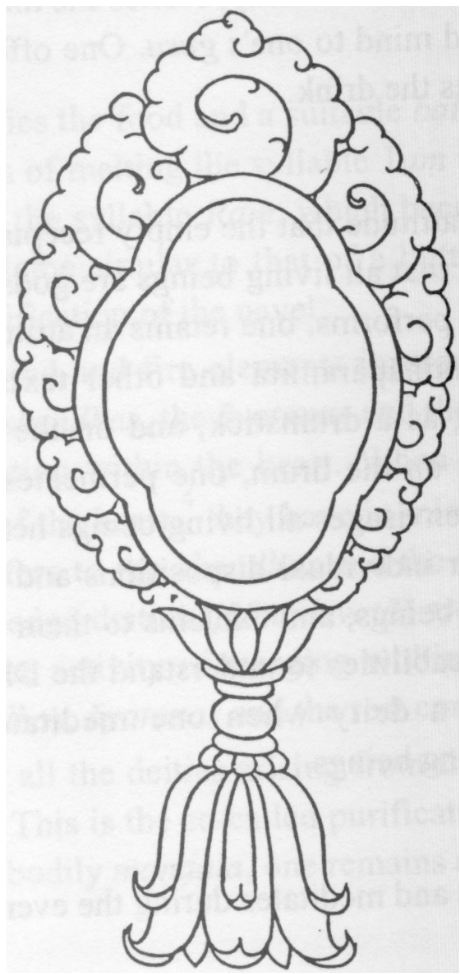
One can enter three different types of sleep: sleep in emptiness, sleep according to the generation stage (*utpattikrama*), and sleep deceiving death.

In the case of the sleep in emptiness, one absorbs the receptacle world within the living world, the living world within one's mother, one's mother within oneself, oneself within the knowledge-being (*jñānasattva*), the knowledge-being

within a *vajra*, the *vajra* within the syllable *Hūṃ*, the syllable *Hūṃ* within the element of sound (*nāda*), the element of sound within emptiness, and then, one sleeps within it.

In the case of going to sleep according to the generation stage, one first invokes the knowledge-deities (*jñānadevatā*) and requests them to come. After that, one makes radiant the fatigue of one's sleep with the pride of the pledge-deities (*samaya-devatā*) whom one establishes within one's recollected mind, which remains attentive and bright.

In the case of the sleep deceiving death, one envisages a white skull (*kapāla*) and goes to sleep.



Eulogy of the Twelve Deeds of the Buddha

According to some Mahāyāna sources, both *sūtras* and treatises, the Buddha's life and activities in the world are said to have evolved in twelve consecutive stages, jointly referred to as the twelve acts or deeds of the Buddha. The reasons for having twelve deeds, and the actual choice of deeds, are not fully articulated in the relevant sources, but it is apparent from the lists given below that the deeds included among the twelve deeds are selected from the major events or stages of the Buddha's last life. The task of locating and collating all the lists of the twelve deeds still remains to be done. The four lists of the twelve deeds given below are intended to serve as indicative examples, and also to show similarities and differences in the choice of the twelve deeds.

The *Daśabhūmika-sūtra*[1] contains the following list of the twelve deeds: 1. descent from the Tuṣita abode (*cyavanā*), 2. entry into and existence in the womb (*caṅkramaṇa-garbhasthiti*), 3. birth (*janma*), 4. dexterity in arts during boyhood (*kumārakrīḍā*), 5. life in the palace (*antaḥpuravāsa*), 6. departure from the world (*abhiniṣkramaṇa*), 7. practice of austerities (*duṣkaracaryā*), 8. approach to the place of enlightenment (*bodhimaṇḍopasaṃkramaṇa*), 9. victory over Māra (*māradharṣaṇa*), 10. enlightenment (*abhisambodhi*), 11. request for and proclamation of the Dharma (*adhyeṣaṇa-mahādharmacakrapravartana*), and 12. great demise (*mahāparinirvāṇa*).

The second example is taken from Bu ston's *History of Buddhism* in which the description of the first eleven deeds represents a summary of the *Lalitavistara*, and the description of the twelfth deed is based on the Vinaya Kṣudraka of the Mūlasarvāstivāda Vinaya: 1–2. residence in and descent from the Tuṣita abode, 3. entry into the womb in the form of a white elephant, 4. birth at Lumbinī, 5. dexterity in martial and other arts, 6. courtly life with women, 7. departure from the palace, 8. six years of austerities, 9. victory over Māra, 10. attainment of enlightenment, 11. proclamation of the Dharma, and 12. passing into *nirvāṇa*.[2]

[1] *Daśabhūmikasūtra*, ed. by J. Rahder, Leuven, 1926, 14.
[2] Bu ston, *History of Buddhism*, Part II, *The History of Buddhism in India and Tibet*, trans. by E. Obermiller, Heidelberg, 1932, 7–72.

In the Tibetan version of Asaṅga's *Mahāyānasaṃgraha* as edited by E. Lamotte,[3] we find the following ten deeds: 1. residence in the Tuṣita abode (*dGa' ldan gyi gnas*), 2. descent (*'pho ba*), 3. birth (*bltam ba*), 4. sensual indulgence (*'dod pa la spyod pa*), 5. departure (*mngon par 'byung ba*), 6. study with heretics (*mu stegs can gyi gan du gshegs pa*), 7. austerities (*dka' ba spyod pa*), 8. enlightenment (*mngon par rdzogs par byang chub pa*), 9. proclamation of the Dharma (*chos kyi 'khor lo skor ba*), and 10. *mahāparinirvāṇa* (*yongs su mya ngan las 'das pa chen po*).[4]

The fourth example is the eulogy of Nāgārjuna, which is translated here below. In this text, the author praises the following twelve deeds: 1. descent from the Tuṣita abode and entry into the womb, 2. birth, 3. dexterity in martial arts, 4. life with a retinue of women, 5. departure, 6. austerities, 7. enlightenment, 8. proclamation of the Dharma, 9. defeat of the heretics, 10. miracle at Śrāvastī, 11. *nirvāṇa*, and 12. distribution of relics.

Out of the above four lists, three lists have in common the following ten events: 1. descent, 2. entry into the womb, 3. birth, 4. dexterity in arts, 5. life in the palace, 6. departure, 7. austerities, 8. enlightenment, 9. proclamation of the Dharma, 10. demise. Asaṅga's list does not include the deed of dexterity in arts, but otherwise, it agrees on eight events with the other three lists. The events, which are not in common to all four lists, but occur in one or two of them are: residence in the Tuṣita abode, study with the heretics, approach to the tree of enlightenment, victory over Māra, victory over the heretics, miracle at Śrāvastī, and distribution of relics.

According to Bu ston, the major point of disagreement between the sources concerns the first event, which in some texts is said to be the Bodhisattva's residence in the Tuṣita abode, and in some texts the descent from the Tuṣita abode. Bu ston also says that some isolated sources postulate that the Buddha's descent at Sāṃkāśya from the Trāyastriṃśa abode, and his statement about the decline of the Dharma, should be also included among the twelve deeds.[5]

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[3] *La Somme du Grand Véhicule d'Asaṅga* (*Mahāyānasaṃgraha*), I, Louvain, 1938, 83.

[4] However, in his French translation of the *Mahāyānasaṃgraha*, II, 267–68, E. Lamotte provides the following list: 1–2. sojourn in the Tuṣita abode and descent (*tuṣitabhavanavāsam ādiṃ kṛtvā cyavanam*), 3. entry into the womb (*garbhāvakrānti*), 4. birth (*janma*), 5. boyhood amusements (*kumārakrīḍā*), 6. life inside the harem (*antaḥpuravāsa*), 7. great departure (*abhiniṣkramaṇa*) and study with heretics (*tīrthikasamīpagamana*), 8. ascetic practices (*duṣkaracaryā*), 9. victory over Māra (*māradharṣaṇa*), 10. enlightenment (*abhisaṃbodhi*), 11. proclamation of the Dharma (*dharmacakrapravartana*), 12. *mahāparinirvāṇa*.

[5] Some of the texts dealing with the twelve deeds of the Buddha are mentioned by Bu ston in his *History of Buddhism*, Part I, *The Jewelry of Scripture*, trans. by E. Obermiller, Heidelberg, 1931, 133–38.

In some Mahāyāna sources and in the *tantras*, the twelve deeds are not presented or interpreted as a gradual progression towards reaching the state of buddhahood, but rather as Buddha activities performed in the world for the benefit of living beings. Another curious anomaly about the twelve deeds is that they represent a combination of the deeds performed as a Bodhisattva prior to the attainment of enlightenment, and the deeds performed as a Buddha after gaining the state of enlightenment. This amalgamation of Bodhisattva and Buddha deeds is a rather complex issue, which is rooted in the doctrinal discussions and debates concerning the Buddha's identity, and the capacity in which he acted in this world. Some of the relevant debates about the Buddha's identity are discussed in the first article included in this issue, which deals with the historical spectrum of the Bodhisattva ideal. It is not my intention to elaborate here on all such doctrinal debates, but I would like to offer three examples of how this amalgamation of the Buddha's deeds as a Bodhisattva and a Buddha is interpreted in some Mahāyāna and tantra sources. First, according to some *sūtras*, such as the *Saddharmapuṇḍarīka*,[6] the Buddha is said to have attained enlightenment many aeons ago, and hence all his activities in the world should be regarded as Buddha activities. Second, within the context of the three Buddha-Bodies, the performance of the twelve deeds is attributed to the manifested or apparitional body (*nirmāṇakāya*). Asaṅga, for instance, explains in his *Mahāyānasaṃgraha*[7] that the *nirmāṇakāya* relies on the *dharmakāya* and manifests the deeds, which commence with the residence in the Tuṣita abode and conclude with the Buddha's *mahāparinirvāṇa*. This interpretation of the *nirmāṇakāya* is somewhat modified in Asaṅga's *Abhidharmasamuccaya* where he provides a definition of an inconceivable (*acintya*) Tathāgata. He states that an inconceivable Tathāgata is a person who, in the domain of sense pleasures, manifests the career (*caryā*) of a Bodhisattva, the career of a Buddha, and the great career (*mahācaryā*), which extends from the time of his stay in the Tuṣita abode to the time of his *mahāparinirvāṇa*.[8] It would seem on the basis of the above interpretations that ultimately all the manifested activities in this world are performed as Buddha activities. Third, according to the *yoga tantras*, such as the *Sarvatathāgatatattvasaṃgraha*, Siddhārtha, named in this tantra as Bodhisattva Sarvārthasiddhi, was taken by the Buddhas from the seat of enlightenment (*bodhimaṇḍa*) to the Akaniṣṭha abode where he was instructed to execute five

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[6] *The Saddharmapuṇḍarīka*, trans. by H. Kern, Oxford, 1884, reprinted Delhi, 1989, 299. See also *The Laṅkāvatāra Sutra*, trans. by D.T. Suzuki, London, 1973, 122, where the Buddha asserts to have been the Buddha Krakucchanda, Kanakamuni and Kāśyapa.

[7] *La Somme du Grand Véhicule d'Asaṅga* (*Mahāyānasaṃgraha*), trans. E. Lamotte, II, Louvain, 1938, 267.

[8] *Le Compendium de la Super-doctrine* (*Philosophie*), *Abhidharmasamuccaya d'Asaṅga*, traduit et annoté par Walpola Rahula, Paris, 1971, 158.

successive stages of meditational realisation (*abhisaṃbodhi*) through which he gained the state of buddhahood. After that, he went and proclaimed the Yoga Tantra teachings on the summit of Mount Sumeru, returned to the seat of enlightenment, and then resumed to enact the remaining deeds of his earthly existence.[9] This exposition seems to make a clear distinction between the deeds performed as a Bodhisattva and the deeds performed as a Buddha.

It is thus evident from the above brief discussion that the choice of the twelve deeds and the doctrinal identity and capacity of their performer are not fully agreed upon in Mahāyāna texts.

The author of the *Dvādaśakāra-nāma-stotra* translated here below is named Nāgārjuna. It is difficult to determine whether he is the same Nāgārjuna as the third century founder of the Madhyamaka School, or the *tantric* Nāgārjuna who lived in the seventh century. In the Tibetan Tenjur (bsTan 'gyur), the section containing a collection of hymns (*bstod tshogs*) includes nineteen hymns ascribed to Nāgārjuna.[10] Among this group of nineteen hymns there are included the four hymns which have been attributed in some sources to the earlier Nāgārjuna.[11] This group of hymns also includes the *Dvādaśakārastotra* and the two eulogies of the eight great *caityas* translated in the next section of this issue. Since the *Dvādaśakārastotra* and the two eulogies of the eight great *caityas* are not among the hymns attributed to the earlier Nāgārjuna, and since their subject matter and content are rather devotional in character, it seems reasonable but uncertain to assume that their author was the *tantric* Nāgārjuna.

* * *

I bow before the Buddha Śākyamuni.[12]

Having first raised the thought of enlightenment, and having perfected the double accumulation of merit and knowledge, at that time, you have become the champion of the great and magnanimous deeds. I bow before you, who have become the protector of the world.

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[9] *The Sarvatathāgatatattvasaṃgraha*, ed. by I. Yamada, New Delhi, 1981, 7ff; Śākyamitra's commentary, *Kosalālaṃkāra*, Tibetan Tripiṭaka, Peking edition, vol. 70, 197.5.7ff.

[10] *A Catalogue of the Tibetan Buddhist Canon*, Sendai, 1934, numbers 1118–1125 and 1127–37.

[11] See D. Seyfort-Ruegg, *The Literature of the Madhyamaka School of Philosophy in India*, Wiesbaden, 1981, pages 31–2 for the hymns attributed to the founder of the Madhyamaka School, and pages 104-5 for the *tantric* Nāgārjuna.

[12] *Dvādaśakāra-nāma-stotra*, *mDzad pa bcu gnyis kyi tshul la bstod pa* by Nāgārjuna, Tibetan Tripiṭaka, Peking edition, vol. 46, 40.3.1–4.7.

Having instructed the gods, and upon foreseeing the appropriate time for conversion, he left the gods like a mighty elephant, and having ascertained the family, he has entered the womb of the queen Māyā. I bow before this Buddha deed. (1)

Upon the completion of ten months, at the time of his birth in the auspicious Lumbinī grove, the heir of the Śākyas received the highest respects from Brahmā and Indra, accomplishing thus the deed of affirming his Bodhisattva lineage. I bow before this Buddha deed. (2)

The Śākya Lion and valiant young men have demonstrated their personal dexterity in Aṅga and Magadha. Having duly defeated the men permeated with arrogance, he accomplished the deed of matchlessness. I bow before this Buddha deed. (3)

In order to behave in conformity with the worldly conventions and to discard blameworthy things (*avadya*), through his expertise in the skilful ways of living with a retinue of women, he accomplished the deed of protecting the kingdom's sovereignty. I bow before this Buddha deed. (4)

Upon perceiving that the activities of *saṃsāra* were without any essence, he left his stately home. Although he has passed into space, in reality he executed the deed of going forth in the vicinity of a pure *caitya*. I bow before this Buddha deed. (5)

Having fixed his mind with diligence on attaining enlightenment, for six years he practised austerities in the vicinity of the river Nairañjanā, and gained the highest *dhyānas*. I bow before this Buddha deed. (6)

On account of his peerless effort from the beginningless time, he sat down unperturbed with his legs crossed under the *bodhi* tree in Magadha, and having become awakened, he accomplished the deed of perfect enlightenment. I bow before this Buddha deed. (7)

Having zestfully cast his eyes with compassion on living beings, he set in motion the Dharma-wheel at Vārāṇasī and other excellent places, accomplishing thus the deed of establishing trainees (*vineya*) in the three vehicles (*triyāna*). I bow before this Buddha deed. (8)

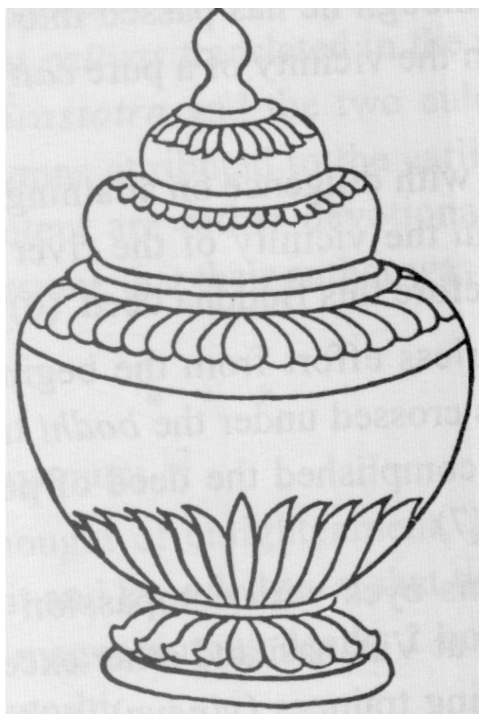
Having debunked the wicked accusations of other people, he humiliated the six heretical teachers, Devadatta and other demons (*māra*) in the trouble-ridden places, accomplishing thus the deed of the victory over his adversaries. I bow before this Buddha deed. (9)

Through his excellent qualities, matchless in the threefold world, he displayed the great miracle (*prātihārya*) at Śrāvastī, and received worship from all the gods, men and other living beings, accomplishing thus the deed of diffusing the teachings (*śāsana*). I bow before this Buddha deed. (10)

In order to swiftly exhort those pervaded with sloth (*kausīdya*), he passed away like an immortal *vajra* on the pure soil of Kuśinagara, accomplishing thus the deed of passing into *nirvāṇa*. I bow before this Buddha deed. (11)

On account of the indestructible character of absolute reality (*tattva*) and in order to enable the future living beings to gain merit, he truly manifested many relics (*śarīra*), accomplishing thus the deed of having his bodily remains divided into eight shares. I bow before this Buddha deed. (12)

May, through the virtue of this short eulogy of the successive deeds of the lord and master of the teachings, the actions of all living beings also progress in conformity with the path of the Sugatas.



Two Eulogies of the Eight Great *Caityas*

According to the well-established Buddhist tradition, after the cremation of his body, the Buddha's relics (*śarīra*) were divided into eight portions and distributed among eight North-Indian states.[1] Each state is said to have erected a *stūpa* over the received share of the relics. King Ajātaśatru of Magadha built a *stūpa* at Rājagṛha, the Mallas of Kuśinagara at Kuśinagara, the Licchavis of Vaiśālī at Vaiśālī, the Śākyas of Kapilavastu at Kapilavastu, the Bulakas of Calakalpā at Calakalpā, the Krauḍyas of Rāmagrāma at Rāmagrāma, the *brāhmaṇas* of Viṣṇudvīpa at Viṣṇudvīpa, and the Mallas of Pāpā at Pāpā. The *stūpas* built in these eight places were called *droṇa stūpas* due to the fact that the division of the relics was executed by a certain *brāhmaṇa* called Droṇa, and also because each *stūpa* enshrined one *droṇa* of relics. The Sanskrit term *droṇa* means a vessel or a bucket, and also a specified measure of capacity of approximately two pints. Instead of the term *droṇa*, the relevant texts also use the term *kumbha*, which means a jar or an urn. In addition to these eight ancient *stūpas*, two more *stūpas* were built. Droṇa, in some texts he is called Dhūmrasagotra, the *brāhmaṇa* who divided the relics is said to have built a *stūpa* over the *droṇa* vessel which he used to distribute the relics, and the Mauryas of Pipphalivana built a *stūpa* at Pipphalivana over the embers (*aṅgāra*) from the cremation fire. Thus, after the cremation of the Buddha's body, altogether ten *stūpas* were built, eight containing proper relics, one containing the *droṇa* vessel and one the embers. The subsequent history and state of these early *stūpas* are not well documented. However, the available textual sources and archaeological evidence strongly attest that the cult of the *stūpa* became popular from the very early period, and that the *stūpa* as such was treated and venerated as the primary sacred site. During the rule of the emperor Aśoka (214–255 BC),[2] the cult and significance of the *stūpa* were further expanded and popularised. It is said that Aśoka extracted the Buddha's relics from the ancient *droṇa stūpas* and enshrined them in eighty-four thousand *stūpas*, which he had erected in different places of

[1] *Mahāparinibbāna-sutta*, Dīgha, II, 166–67; *Buddhavaṃsa*, chapter XXVIII.
[2] E. Lamotte, *History of Indian Buddhism*, Louvain-La-Neuve, 1988, 88.

his realm.[3] The *stūpas* erected by Aśoka were referred to as "the *stūpas* of the king of the Dharma" (*dharmarājika stūpa*).

While the cult of the *stūpas* containing the Buddha's relics continued to flourish, at some stage there evolved a new cultic tradition of the so-called eight great *caityas* (*mahācaitya*). This group of eight *caityas* is said to have been erected in eight different places to commemorate four primary and four secondary events of the Buddha's life, which occurred in those places. The two eulogies of the eight great *caityas* translated here below, refer to this group of eight *caityas* and not to the eight ancient *stūpas* built soon after the Buddha's demise. These eight great *caityas* are said to have been erected at Kapilavastu, Bodhgayā, Vārāṇasī, Śrāvastī, Sāṃkāśya, Rājagṛha, Vaiśālī and Kuśinagara. The *caityas* at Kapilavastu, Bodhgayā, Vārāṇasī and Kuśinagara[4] were erected to commemorate the four primary events of the Buddha's life, namely his birth, enlightenment, proclamation of the Dharma, and passing into *nirvāṇa.* All sources agree on these four places and the events associated with them, no doubt because they were considered as the central events right from the beginnings of Buddhism, and because they had deep devotional and doctrinal implications. In the case of the four secondary places and events, the sources basically agree on the places, but there is no full agreement on the events. When one takes into account the relevant sources, there is an overall agreement on all the eight places, on the four primary events, and on two secondary events associated with Śrāvastī and Sāṃkāśya, but there is no unanimity on the events associated with Vaiśālī and Rājagṛha. Śrāvastī is consistently associated with the Buddha's great miracle and the defeat of the heretical teachers, and Sāṃkāśya with his descent from the Trāyastriṃśa abode. In the case of Vaiśālī and Rājagṛha, the texts do not consistently refer to one single event for each place, but to two different events. In the case of Vaiśālī, some texts speak of the Buddha's renunciation of the remainder of his life, and some texts speak of the gift of honey offered to him by a monkey. In the case of Rājagṛha, the texts refer to either a reconciliation of the Saṅgha or the Buddha's subjugation of a fierce elephant. In the surviving Indian sculptures, which depict the eight events as one group, the events which are consistently represented in connection with Vaiśālī and Rājagṛha are the gift of honey offered by a monkey, and the subjugation of a fierce elephant. According to Foucher, this consistency in sculpture suggests that the Indian

[3] E. Lamotte, *op. cit.*, 240–41; J.S. Strong, *The Legend of King Aśoka*, Princeton University Press, Princeton, 1983, 109–119.

[4] These four places were recommended by the Buddha shortly before his death as places of pilgrimage. In the relevant passage of the *Mahāparinibbāna-sutta*, the Buddha tells Ānanda that the sight of these places should arouse religious feelings, and that the people who die while visiting them will become reborn in heavenly places. Dīgha, II, 140–41.

artists favored the events which had more popular appeal and were more conducive to being expressed in artistic forms.[5]

The four secondary events, except for the Buddha's renunciation of his life at Vaiśālī, are not mentioned or described in the early Pāli canonical texts, but only in the late additions to the canonical collections, in the commentaries and some other late works. Similarly, in the available Sanskrit sources, the accounts of these events are also narrated in late literary compositions known as *avadānas.*

The reasons for adding four secondary events to the four primary events to form an integral group of eight events are not clearly stated in the relevant sources, although the intended significance of these events seems to be fairly apparent. The descriptions of those events strongly emphasise the Buddha's superhuman and miraculous powers, and stress that these events were cosmic events witnessed by large gatherings of people and gods, who duly gained the realisation of the Dharma and various grades of sanctity. The relevant texts narrating these events deliberately attempt to demonstrate the Buddha's transcendent and unparalleled powers through which he decisively overcomes all evil and adversaries, induces a kind of universal conversion, and acts for the benefit of all living beings.

The Buddha's miraculous powers

In the Dīgha-nikāya[6] the Buddha tells the householder Kevaddha that he was capable of three kinds of miracle (*prāṭihārya*), namely the miracle of psychic powers (*ṛddhi*), the miracle of mind-reading or telepathy (*ādeśanā*), and the miracle of instruction (*anuśāsanī*). It is explained that someone endowed with psychic powers can perform various feats such as becoming many, appearing and disappearing, passing unhindered through walls and mountains, sinking into the ground and emerging from it as if from water, walking on the water without sinking, flying cross-legged in the sky like a bird, touching and stroking the sun and the moon with his hand, and travelling in the body as far as the world of Brahmā. The miracle of telepathy consists in the ability to read the minds and thoughts of other living beings. The miracle of instruction consists in the ability to intercept other people's dispositions and to guide them in such ways that they definitely make progress.[7] These three types of miraculous powers are explicitly or implicitly in evidence in the descriptions of the secondary events. However, the relevant texts go further and amplify the Buddha's miraculous powers in

[5] A. Foucher, *Le Grand Miracle du Buddha à Śrāvasti*, (Extrait du *Journal Asiatique*, Jan-Fév, 1909), Paris, 1909, 7–8.
[6] Dīgha, I, 212.
[7] These three forms of miracle are explained in the *Paṭisambhidhāmagga*, tr. by Bhikkhu Ñāṇamoli, *The Path of Discrimination*, PTS, Oxford, 1991, 395.

order to demonstrate his qualities and attributes. This is particularly evident in the case of the miracle at Śrāvastī and the descent at Sāṃkāśya.

The great miracle of Śrāvastī

Śrāvastī was one of the Buddha's favoured places where he is said to have passed twenty-five rainy seasons. It was in this place that he decisively defeated and humiliated the six heretical teachers when he demonstrated his superhuman powers through the performance of the great miracle (*mahāprātihārya*). The great miracle of Śrāvastī as recounted in the *Divyāvadāna*[8] is not limited to one single event, but it includes a whole series of wondrous happenings of cosmic proportions. The immediate reasons for performing it were the provocation by the heretical teachers, who challenged the Buddha to compete in superhuman powers, and the Buddha's awareness that he must, like all the previous Buddhas, perform such a miracle. The initial incident takes place at Rājagṛha.[9] The six heretical teachers[10] feel unhappy about receiving less respect and support than the Buddha. They assert that they are endowed with magic powers (*ṛddhimanto*) and follow the truth (*jñānavādin*), and at the same time, they are fully aware that the Buddha also possesses superhuman qualities (*uttaramanuṣyadharma*), and the ability to perform feats and miracles (*ṛddhi-prāṭihārya*). After deliberations, they reach a decision that if the Buddha consents to perform one or more miracles, they will perform twice as many. Māra, seeing his chance to trouble the Buddha once again, assumes the guise of Pūraṇa Kāśyapa, flies into the air and displays before Maskarin Gośāliputra a magic spectacle of flames, light, rain and lightning. Māra claims as Pūraṇa Kāśyapa to have magic powers, and encourages Maskarin Gośāliputra to challenge the Buddha. Then acting in a similar way, Māra duly alternates his guises, and performs the same artifice in front of the remaining heretical teachers. Being mutually reassured of their magic powers, the heretical teachers approach the king Biṃbisāra and ask him to request the Buddha to compete with them in superhuman powers. However, being convinced that they had no such powers and out of respect for the Buddha, Biṃbisāra refuses to approach the Buddha.

[8] *Divyāvadāna*, ed. E.B. Cowell and R.A Neil, Cambridge, 1886, chapter 12. *Prātihāryasūtra*, 143–66. This particular *avadāna* has been translated into French by E. Burnouf, *Introduction à l'Histoire du Buddhisme Indien*, Paris, 1876, 144–66. A versified version of this *avadāna* is included in Kṣemendra's Bodhisattva *Avadānakalpalatā*, edited by Sarat Chandra Das and Hari Mohan Vidyabhushaṇa. Calcutta, 1888, chapter 13: *Prātihāryāvadāna*, 411–29.

[9] *Divyāvadāna*, 14.

[10] Pūraṇa Kāśyapa, Maskarī Gośālīputra, Saṃjayī Vairaṭṭīputra, Ajita Keśakambala, Kakuda Kātyāyana, and Nirgrantha Jñātiputra.

In the meantime, the Buddha reflects on the place where the previous Buddhas had performed the great miracle (*mahāprātihārya*), and the deities (*devatā*) duly inform him that it was at Śrāvastī. The Buddha, accompanied by a large group of people, proceeds to Śrāvastī and settles in the Jetavana. The heretics also arrive there with their followers and ask Prasenajit, the king of Kośala, to invite the Buddha to compete with them in the performance of miraculous feats. Prasenajit approaches the Buddha and requests him to show his superhuman powers in order to benefit living beings, to defeat the heretics, to gratify the gods and men, and to fill with joy the hearts of honest people. The Buddha declines to consent, but Prasenajit renews his invitation and states that it is a rule (*dharmatā*) that all the Buddhas perform ten indispensable actions (*daśāvaśyakaraṇīya*):[11]—No Buddha passes into *nirvāṇa* until: 1. he personally prophesies someone to become a Buddha; 2. he induces a second being (*sattva*) to raise the irreversible thought of the supreme and perfect enlightenment (*anuttarasamyaksaṃbodhi*); 3. he converts all the people whom he is destined to convert (*vaineya*); 4. he lives at least three quarters of his life (*tribhāga-āyuṣa*); 5. he imparts responsibilities to others (*sīmābandha*); 6. he appoints a couple of his *śrāvakas* as foremost disciples; 7. he displays the descent of the gods (*devatāvataraṇa*) at Sāṃkāśya; 8. he discloses the strands of his previous actions (*purvikā karmaploti*) while staying with his *śrāvakas* by the lake Anavatapta;[12] 9. he establishes his parents in the truths (*satya*); 10. he performs the great miracle at Śrāvastī.

Reflecting that a Tathāgata must accomplish such deeds, the Buddha consents to meet the challenge in seven days time following the advice of the gods, the Buddha decides to perform the great miracle between Śrāvastī and the Jatavana, and Prasenajit duly erects on that spot a hall (*maṇḍapa*) with a lion throne (*siṃhāsana*). The followers of the heretical teachers also construct halls for Pūraṇa and others, and invite many heretics to gather in their support.

In the meantime, Prasenajit cuts off the hands and legs of his brother Kāla, who is unjustly accused of attempting to seduce a woman in the king's palace. The Buddha instructs Ānanda to go and restore Kāla's hands and legs while

[11] Divyāvadāna, 150.

[12] It is said that shortly before the Buddha's demise, five hundred disciples flew to the lake Anavatapta and recounted in the Buddha's presence the noble deeds done in their former existences. It was on this occasion that the Buddha recounted his bad deeds for which he suffered rebirths in hells, and which also induced painful experiences in his last life. The Pāli account of this event is given in the *Pubbakammapiloti*, *apadāna* 387 in the *Apadāna*, I, 299–301, of the Khuddaka-nikāya. This account is also incorporated in some Sanskrit sources such as the *Bhaiṣajyavastu* of the Mūlasarvāstivāda Vinaya, ed. S. Bagchi, vol. I, Darbhanga, 1967, 129–32, and the *Avadānakalpalatā*, chapter 50. *Daśakarmaploti*. A short summary of this *avadāna* is given in J. Chattopadhyay, *Bodhisattva Avadānakalpalatā. A Critical Study*, Calcutta, 1994, 170–72.

reciting certain stanzas. Kāla is instantly cured, gains the fruit of an *anāgāmin*, becomes an attendant in the king's park (*ārāma*), and his name is changed to Gaṇḍaka.

In the morning of the seventh day,[13] the Buddha collects alms in Śrāvastī, has his meal, and then retires to have a rest. Prasenajit accompanied by a large crowd and the heretical teachers proceed to the agreed spot and sit down on their assigned places. Prasenajit dispatches Uttara, a young man, to go and invite the Buddha. Uttara goes and invites the Buddha, and then returns not by walking but by flying in the air. Prasenajit on seeing this feat tells the heretics that the Buddha has just performed a miracle, and that they should reciprocate and also perform a miracle. The heretics reply that since the gathered crowds are very large, Prasenajit cannot really determine whether the miracle was performed by them or by the Buddha.

The Buddha enters a particular meditation and sets on fire the hall prepared for him. The heretics urge Prasenajit to extinguish the fire, but before anything is done, the flames disappear. Once again, Prasenajit invites the heretics to perform a miracle, but they give him the same answer as before.

Next, the Buddha issues a beam of golden light (*kanakamarīcikāvabhāsa*) and illuminates the entire world (*sarvaloka*). After that, Gaṇḍaka instantly brings a stalk of the *karṇikāra* tree from the continent of the Uttarakuru, another park attendant brings a stalk of the *aśoka* tree from the Gandhamādana mountain, and they place these items in front of the Buddha's hall. This time too, Prasenajit challenges the heretics to perform a miracle, but receives the same reply as on the previous occasions.

Next, the Buddha intentionally (*abhisaṃskāra*) places his feet on the ground, and instantly the great earth (*mahāpṛthivī*) and the triple chiliocosm (*trisāhasra-mahāsāhasra-lokadhātu*) shake in six different ways, the sun and the moon glow and shine, and all kinds of wonderful happenings take place (*āścaryād-bhuta-prādurbhūta*). The deities positioned on the edges of the firmament (*gaganatala*) honour the Buddha with flowers, scented powders, and sounds of music. Five hundred hermits (*ṛṣi*) living in a forest realise what is happening, arrive in Śrāvastī, pay homage to the Buddha, request for monastic ordinations (*upasaṃpadā*), become instantly shaved and dressed as monks, and the Buddha ordains them.

Next, the Buddha proceeds to perform the great miracle (*mahāprātihārya*).[14] After receiving homage from the gods and men, he enters the miracle hall (*prātihāryamaṇḍapa*) and sits down on the seat prepared for him. Rays of light issue from his body and Illuminate the entire hall with golden light. The

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[13] *Divyāvadāna*, 155.
[14] *Divyāvadāna*, 159.

householder Lūhasudatta offers to perform miraculous feats and to defeat the heretics on the Buddha's behalf, but the Buddha declines the offer on the grounds that since the heretics challenged him, he must personally demonstrate his superhuman powers. Similarly, several other people, including Maudgalyāyana, offer to act on the Buddha's behalf, but he declines to act through proxies. The Buddha tells Prasenajit to invite the Tathāgata in a formal way to demonstrate his superhuman powers. Prasenajit obliges and formulates his invitation in the same way as he did it on the first occasion.

The Buddha enters a particular kind of meditation, disappears from his seat and reappears in the sky towards the eastern direction. He displays four different bodily attitudes (*īryāpatha*), namely he concurrently walks, stands, sits and lies down. Next, he penetrates into the fire element (*tejodhātu*), and emits from his body rays of light (*arcis*) of blue, yellow, red, white, and crystal colours. He also displays many other miracles. Next, he discharges names of fire from the lower part of his body, and a stream of water from the upper part of the body. He repeats this performance towards the south, and then towards the four cardinal directions. After that, he returns to his seat.[15]

Then once more, Prasenajit invites the Buddha to demonstrate his superhuman powers.[16] The Buddha generates a mundane thought (*laukikacitta*). The text explains that when the Buddhas generate a mundane thought, all living beings, including the smallest insects, are able to perceive it, and that when he generates a transcendent thought (*lokottaracitta*), it is inaccessible even to the Pratyeka Buddhas and *śrāvakas*. Śakra, Brahmā and other gods realise that the Buddha generated a mundane thought in order to indicate his intention of performing the great miracle for the benefit of living beings. All the gods leave their abodes and gather around the Buddha at Śrāvastī. Nanda and Upananda, the two *nāga* kings, create a large golden lotus with one thousand petals for the Buddha to sit on. The Buddha sits down on that lotus, and above it, he creates another lotus and appears on it in a seated posture. Similarly, he projects identical Buddhas on all sides and as high as the Akaniṣṭha abode. Some Buddhas appear walking, some standing, some sitting, and some lying down. Some Buddhas pervade into the fire element and produce displays of flames (*jvalana*), fire (*tapana*), rain (*varṣaṇa*) and lightning (*vidtyotana*). Some Buddhas ask questions and other Buddhas reply and recite stanzas. It is in this way, the text explains, that the

[15] It is said in the *Divyāvadāna*, 161, that this magical power (*ṛddhi*) is common to all the Buddha's disciples (*śrāvakasadhāraṇa*). However, some sources such as the commentary on the *Jātaka* 483, IV, 265, say that the *yamaka-prātihārya* is not common (*asādhāraṇa*) to the *śrāvakas*. See A. Foucher, *Le Grand Miracle du Buddha à Śrāvastī*, 14.

[16] *Divyāvadāna*, 161.

Buddha displays before the entire world the Buddha-glory (*buddhāvataṃsaka*)[17] through his Buddha-power (*buddhānubhāva*), and through the power of the gods (*devatānuhhāva*). Finally, all the Buddhas instantly disappear, and the Buddha, seated alone on his seat, recites the following stanza:

> The insects shine so long as the sun does not rise. Once the sun rises, the insects become confused and cease to shine.
>
> Similarly, these dialecticians (*tārkika*) shone while the Tathāgata remained silent. However, once the perfect Buddha has shone in the world, the dialecticians and their *śrāvakas* keep silent.

Prasenajit informs the heretics that the Buddha had just demonstrated his superhuman powers, and invites them, for the last time, to demonstrate their powers, but they remain silent.[18] Then Pāñcika, the great leader of the *yakṣa* army (*yakṣasenāpati*), causes a storm and destroys the hall of the heretics, who disperse and run away in disarray. Pūraṇa Kāśyapa is said to have committed suicide by drowning himself.

Next, the Buddha produces a Buddha appearance (*nirmāṇa*) endowed with the thirty-two marks of a great man (*mahāpuruṣa*) and dressed in monastic robes.[19] He explains that it is a rule (*dharmatā*) that the Buddhas converse with the Buddha appearances which they produce. However, when a *śrāvaka* produces a phantom (*nirmita*), that phantom talks when the *śrāvaka* talks, and remains silent when the *śrāvaka* is silent. By contrast, the Buddha asks questions and the created appearance gives answers.

Finally, knowing the inner dispositions of the gathered people, the Buddha teaches the Dharma, and a large number of people gain different grades of sanctity such as becoming stream-winners (*śrotāpatti*) or *arhats.*

In the Pāli tradition, the miracle of Śrāvastī is known as the miracle at the foot of the *gaṇḍamba* tree or as the twin miracle (*yamakapāṭihāriya*). According to the commentary on the *Dhammapada*,[20] after agreeing to perform the miracle, the Buddha tells Prasenajit that he intends to perform it under a mango-tree. Upon hearing this, the heretics uproot all the mango-trees to prevent the event.

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[17] Also called Buddha-play, buddhavikrīḍita. *Divyāvadāna*, 401.
[18] *Divyāvadāna*, 163.
[19] *Divyāvadāna*, 166.
[20] *Dhammapadaṭṭhakaṭhā*, III, 199–216; E.W. Burlingame, *Buddhist Legends, Dhammapada Commentary*, Part 3, Cambridge, Mass., 1921, 40ff. The descriptions of this miracle are also given in the commentaries on the Dīgha-nikāya, I, 57, and on the *Jātaka* 483, IV, 263–67. This miracle is also mentioned in a number of other Pāli texts such as the *Jātaka-nidānakaṭhā*, *Visuddhimagga*, *Milindapañha* and *Mahāvaṃsa*. For further references see G.P. Malalasekera, Dictionary of Pāli Proper Names, under *yamaka-pāṭihāriya*; A Foucher, *Le Grand Miracle du Buddha à Śrāvastī*, 13.

On the agreed day, the Buddha receives a mango fruit offered to him by Gaṇḍa, the king's park attendant, eats the fruit and instructs Gaṇḍa to plant its seed. The Buddha washes his hands over the spot where the seed is planted, and instantly a large mango-tree springs up. Since the heretics uprooted all the mango-trees out of wickedness, Śakra instructs the wind-cloud and sun deities to afflict the heretics with rain and heat. Being tormented by heat and rain, the heretics flee in disarray and Pūraṇa Kāśyapa commits suicide.

Next, the Buddha creates a jewelled promenade (*caṅkrama*) in the sky and standing on it, he performs the twin miracle. He ejects flames of fire from the upper part of his body, and a stream of water from the lower part of his body. After that, he alternates and ejects flames of fire from the lower part of his body, and a stream of water from the upper part of his body. He does the same through his eyes, nostrils, ears, shoulders, hands, feet and every pore of his body. He also issues rays of six colours: blue, yellow, red, white, pink and crystal. The flames of fire, the stream of water, and the rays of light reach as high as the world of Brahmā, and as far as the limits of the universe (Cakravāla). Next, the Buddha alternates bodily postures with his double. While he walks, his double stands, sits or lies down. When his double lies down, the Buddha walks, stands or sits. While walking up and down the Jewelled promenade and performing the twin miracle, the Buddha intermittently gives teachings and many living beings gain the full comprehension of the Dharma. At the end of this miracle the Buddha ascends in three strides to the Trāyastriṃśa abode to preach the Abhidharma to his mother.[21]

The descent at Sāṃkāśya

The Buddha's descent at Sāṃkāśya is generally referred to as the descent of the gods.[22] After the great miracle at Sravasti, the Buddha ascended to the Trāyastriṃśa abode where he taught the Abhidharma for three months during the rainy retreat to his mother and the assembled gods.[23] At the end of the rainy retreat, Maudgalyāyana visited the Buddha and requested him to descend to Jambudvīpa, and the Buddha agreed to come down in seven days time.[24]

On the day of the descent, Śakra created three ladders, one made of gold, one of jewels, and one of silver. The bottoms of the ladders rested by the gates of the city of Sāṃkāśya[25] and their tops leaned against the summit of Mount Sumeru.

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[21] E. W. Burlingame, *op. cit.*, 47.
[22] Sanskrit *devāvatāra*, Pāli *devorohaṇa.*
[23] E. W. Burlingame, *op. cit.*, 47–52.
[24] E. W. Burlingame, *op. cit.*, 52–56.
[25] It is said in the *Avadānaśataka* that the Buddha came down at the foot of an *udumbara* tree in the Āpajjura grove. *Avadānaśataka*, edited by J.S. Speyer, St. Petersburg, 1906, vol. II, 94 L. Feer, tr., *Avadānaśataka*, Paris, 1891, 330–31.

At the start of the descent, the Buddha performed the twin miracle, looked up as far as the nine worlds of Brahmā, down as low as the Avīci hell, and then towards the cardinal and intermediate directions, gaining a clear view of countless worlds. Next, while the Great Brahmā and his retinue descended along the golden ladder, and the other deities along the silver ladder, the Buddha descended along the central ladder made of jewels. The Great Brahmā was holding an umbrella, Suyāma carried a yak tail (*camara*), Pañcaśikha, the celestial musician, played his lute, and Mātali, Śakra's charioteer, honoured the Buddha with celestial perfumes and flowers. Once the Buddha reached the ground, he was welcome by Śāriputra amidst a large gathering of people.[26] It is said that a shrine was built on the spot where the Buddha touched the ground.

The events at Rājagṛha

As already mentioned, depending on the sources, there are two separate events that are connected with the *caitya* at Rājagṛha, namely the reconciliation of the Saṅgha, and the taming of a fierce elephant.

It was in the Veṇuvana grove, donated to the Buddha by Bimbisāra, that the Buddha preached a number of sermons and established many Vinaya rules. The particular event that is commemorated by the Rājagṛha *caitya* is the Buddha's sermon on the reconciliation and unity of the Saṅgha. Such a sermon is said to have been delivered after Śāriputra and Maudgalyāyana have regained and brought back the five hundred monks with whom Devadatta broke away from the main body of the Saṅgha.[27]

Rājagṛha was also the place where Devadatta attempted to kill the Buddha on three different occasions, and it is his third attempt that is linked with the great *caitya*. It is recorded in the Pāli Vinaya[28] that Devadatta instructed mahouts to

[26] According to the *Mahāprajñāpāramitā-śāstra*, Subhūti, who sat in a cave on the Gṛdhrakūṭa, was the first to salute the Buddha by paying homage to the Buddha's *dharmakāya*. The nun Utpalavarṇā is said to have transformed herself into a *cakravartin* and speedily arrived before the Buddha, hoping to be the first to greet him, but the Buddha told her that Subhūti saluted him first by meditating on the emptiness of all *dharmas*, and by perceiving the Buddha's *dharmakāya*. E. Lamotte, tr., *La Traité de la Grand Vertu de Sagesse*, *Mahāprajñāpāramitāśāstra*, Louvain, 1949, II, 634–36. According to the commentary on the *Suttanipāta*, II, 570, the nun Utpalavarṇā greeted the Buddha after Śāriputra. The *Avadānaśataka*, II , 94–95, says that when the Buddha descended amidst a large gathering, an apparitional (*upapāduka*) *bhikṣu* appeared and invited the Buddha along with monks and gods to a magically produced meal.

[27] G.P. Malalasekera, *Dictionary of Pāli Proper Names*, vol. II, London, 1960, under Veḷuvana.

[28] *Cullavagga* VII, 1–4. I.B. Horner, The Book of the Discipline (*Vinayapiṭaka*), vol. 5, London, 1979, 272–73. An embellished account of this incident is recounted in the *Dhanapālāvadāna* of Kṣemendra's *Avadānakalpalatā*. A summary of this *avadāna* is given in J. Chattopadhyay, *Bodhisattva Avadānakalpalatā*, *A Critical Study*, 139–140. The commentary on the *Dhammapada* includes this incident among Devadatta's wicked deeds; E. W Burlingame, *Buddhist Stories*, Part I, 236.

release the fierce elephant Nālāgiri on the Buddha as he was approaching the city. As the elephant rushed towards the Buddha, the monks advised him to turn back. However, the Buddha refused to avoid the elephant and told the monks that nobody could deprive the Buddha of his life by aggression. The local people sat on the rooftops and watched to see the outcome of this attack. The Buddha tamed the elephant by suffusing him with benevolence (*maitrī*). When the elephant approached him, the Buddha touched the elephant's forehead and instructed it not to attack the elephant among men. The elephant took the dust from the Buddha's feel and sprinkled it over his own head. In sculpture and painting, the elephant is shown kneeling before the Buddha.

While the first eulogy, verse six, refers to the Buddha's discourse on the unity of the Saṅgha, the second eulogy, verse three, refers to the subjugation of fierce elephants. It is evident that the second eulogy confuses Vārāṇasī with Rājagṛha and Bimbisāra with Ajātaśatru as the fierce elephant Nālāgiri was subjugated during the reign of Ajātaśatru, the son of Bimbisāra and supporter of Devadatta.

The events at Vaiśālī

The two events linked with the Vaiśālī *caitya* are the Buddha's renunciation of the remainder of his life, and the gift of honey offered to him by a monkey.

The Buddha gave up the remainder of his life at the Cāpāla Caitya, one of several *caityas* at Vaiśālī. In the well-known passage of the *Mahāparinibbāna-sutta*,[29] the Buddha tells Ānanda, three times in a row, that the person fully endowed with the four grounds of psychic powers (*ṛddhipāda*) can live for a *kalpa* or the remainder of a *kalpa* (*kalpāvaśeṣa*), and that since he himself possesses such powers, he also could live for a kalpa or the remainder of a *kalpa*. As Ānanda does not grasp the Buddha's intention and remains silent, the Buddha asks him to leave the place. Then Māra approaches the Buddha and urges him that the time has come for him to pass into *nirvāṇa*. The Buddha replies that he will not pass into *nirvāṇa* until his monks and nuns are fully trained and established in the Dharma, and have competence to teach and defend it. He also tells Māra that he will not pass into *nirvāṇa* until the holy life becomes established and widely propagated among mankind. Māra replies that all such things have been accomplished and hence the Buddha should pass into *nirvāṇa*.[30]

[29] Dīgha, II, 104–06. This event is also recounted in the *Divyāvadāna*, chapter 17: *Māndhatāvadāna*, 200–3.

[30] In the *Divyāvadāna*, 202, in response to Māra's request to pass into *nirvāṇa*, the Buddha asks Māra why he is making such a request. Māra replies that he made this request soon after the Buddha's enlightenment and that at that time the Buddha declined to comply with his request on the same grounds. However, this time, the Buddha should comply and pass into *nirvāṇa* because his disciples are fully trained and established in the Dharma.

The Buddha concedes and tells Māra that in three months he will pass into *nirvāṇa*. After that, the Buddha, mindful and fully aware, renounces the life-principle (*āyuḥsaṃskāra*),[31] and at that very moment there occurs an earthquake.

There is no unanimous agreement among the available sources on the location and the actual episode about the monkey offering honey to the Buddha. Some Sanskrit sources say that the Kūṭāgāraśālā, the residence where the Buddha stayed on several occasions, was located on the edge of the Markaṭahrada in the great forest near Vaiśālī.[32] The name *markaṭa-hrada* means 'monkey-pond' and it suggests that perhaps there might have been some event at Vaiśālī which involved monkeys, but there is no story associated with this name in Sanskrit sources. However, the fact that the monkey episode is depicted on the northern gate of the great *stūpa* at Sāñcī and other places confirms that the story was known in India. Furthermore, the arrangement of the eight scenes of the Buddha's life as depicted on the surviving sculptures also confirms that the monkey incident was associated with Vaiśālī.[33]

Hsüan-tsang, who visited India in the seventh century AD, records in his travelogue two different stories about monkeys and in connection with two different places, namely Mathurā and Vaiśālī. According to a Tibetan account, originally translated from the Chinese, and its Mongolian version, the event took place at Śrāvastī, and in the commentary on the *Dhammapada*, which has a comparable story, the event is located in a forest in the region of Kauśaṃbi.

Hsüan-tsang's first account is located at Mathurā.[34] He says that on the edge of a dry marsh there was a *stūpa* marking the place where a monkey gave the Buddha some honey, which the Buddha accepted and ordered to mix it with water and share among his monks. The monkey rejoiced over the acceptance of the honey, fell into a pit and was killed, and then through the power of the accrued merit, it was reborn as a man.

In the second account, which is located at Vaiśālī,[35] Hsüan-tsang says that to the south of Aśoka's *stūpa* and stone pillar, there was a pond which was excavated for the Buddha by a group of monkeys, and hence it was called the monkey pool (Markaṭahrada). It was not far from this place that the monkeys

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[31] It is said in the *Divyāvadāna* that the Buddha entered a particular *samādhi*, blessed the vitality-principle (*jīvitasaṃskāra*) and gave up the life-principle (*āyuḥsaṃskāra*).
[32] *Divyāvadāna*, 136, 200; *Avadānaśataka*, 8; *Mahāvastu*, I, 300.
[33] A. Foucher, *Le Grand Miracle du Buddha à Śrāvastī*, 7–8; A. Foucher, *La Vie du Bouddha d'après les Textes et les Monuments de l'Inde*, Paris, 1949, 291–93.
[34] *Siyuki*, *Buddhist Records of the Western World*, trans. by S. Beal, London, 1884, repr. Delhi, 1969, vol. I, 182.
[35] *ibid*., vol. II, 68.

took the Buddha's alms bowl, climbed up a tree, collected some honey, and offered it to the Buddha. Hsüan-tsang also mentions a monkey image positioned on the edge of the pond, but he does not say anything about the monkey's death.

According to the Tibetan and Mongolian accounts, the Buddha was staying in the Jetavana at Śrāvastī.[36] At that time there was a *brāhmaṇa* who had no children. After consulting six different teachers whether he would have a son, he was consistently told that he would not have any children. In the meantime, his wife met a Buddhist nun who advised her to consult the Buddha. The childless *brāhmaṇa* duly consulted the Buddha and was told that indeed he will have a son, who in his adolescence will aspire to become a monk. As a sign of his gratitude, on the next day, the *brāhmaṇa* served a meal to the Buddha and the Saṅgha. On their way back after the meal, the Buddha and the accompanying monks sat down on a meadow near a pond with pure water. A monkey suddenly appeared and asked Ānanda for his begging bowl. The monkey took the bowl, climbed up a tree, returned with the bowl filled with honey, and offered it to the Buddha. The Buddha had the honey mixed with water and shared among his monks. The monkey jumped up and down with delight, ran towards a ravine, fell down and was instantly killed. Its consciousness immediately entered the womb of the childless *brāhmaṇa's* wife and in due course became reborn as a boy.

According to the commentary on the *Dhammapada*,[37] after unsuccessful attempts to appease and reconcile the quarrelsome monks of Kauśaṃbi, the Buddha left the place and went to the Pārileyya forest in which there lived a fine and well-behaved elephant. This elephant attended on the Buddha with diligence, providing him with water, food and all other necessities. Upon seeing the elephant's diligent attendance on the Buddha, a certain monkey reflected and decided to do something good for the Buddha. One day, the monkey found a honeycomb,[38] placed it on a plantain leaf, offered it to the Buddha, and he accepted it. The monkey was so overwhelmed with joy over the Buddha's acceptance of the honey that it danced and leapt on tree branches. The branches broke off, the monkey fell down and became impaled on a tree stump. It died and instantly became reborn in the Trāyastriṃśa abode.

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[36] *Damanūka-nāma-sūtra*, *mDzangs blun zhes bya ba'i mdo*, Tibetan Tripiṭaka, Peking edition, vol. 40, 113.4.6–114.3.8; chapter 40; J.J. Schmidt, *Der Weise und der Thor aus dem Tibetischen übersetzt und mit dem Original-texte herausgegeben*, St. Petersburg, 1843; S. Frye, tr., *The Sūtra of the Wise and the Foolish or the Ocean of Narratives (üliger-ün dalai)*, Dharamsa1a, 1981, 209–12.

[37] E.W. Burlingame, *Buddhist Legends*, Part I, 179–80.

[38] According to Foucher, the term *madhu*, normally translated as honey, does not necessarily mean honey but rather the sweet sap bled from palm trees (*tāla*). He supports his opinion by referring to statues which show a monkey under a tree. A. Foucher, *L'Art Gréco-bouddhique*, Paris, 1905, vol. I, 512–15.

The story about the monkey is rather puzzling as it suddenly ends with death, and it is difficult to sec why such an episode should he included among the Buddha's special events. However, perhaps it is pertinent to note that Vaiśālī had something to do with death. It was the place where the Buddha decided to die, and where many monks are said to have committed suicide after the Buddha's sermon on the impurity of the human body (*aśubha*).[39] It is also said that it was from Vaiśālī that the Buddha went to visit his dying father in order to teach and enable him to gain *arhatship* before his death.[40]

While the first eulogy speaks about the *stūpa* at Vaiśālī and the Buddha's renunciation of the remainder of his life, the second eulogy speaks about the gift of honey presented to the Buddha by a monkey but does not mention the place.

Comparison of the two eulogies

Although both eulogies were composed by the same person[41] and in praise of the same *caityas*, they differ on a number of details. In the first eulogy, the eight places and the events associated with them are arranged in a correct sequence with the four secondary events intervening between the first sermon and the passing into *parinirvāṇa*. Out of the secondary events, this eulogy refers to the great miracle at Śrāvastī, the descent at Sāṃkāśya, the reconciliation of the Saṅgha at Rājagṛha, and the Buddha's renunciation of the remainder of his life at Vaiśālī.

The second eulogy does not name all the places and does not refer to the same events as the first eulogy. In verse 1, it combines the subjugation of Māra and the attainment of enlightenment. In verse 3, it refers to the subjugation of elephants, which it wrongly associates with Bimbisāra, and in verse 4, it refers to the gift of honey offered by a monkey. Verse 5 clusters together the first sermon, the defeat of the heretics, and the performance of many miracles. The precise nature and significance of the events referred to in verse 6 remains unclear. Verse 7 speaks of the three pathways to deliverance and the categories of morality associated with them In addition to the above differences, the two eulogies also disagree on the symbolic significance and indicative names of the eight *caityas*.

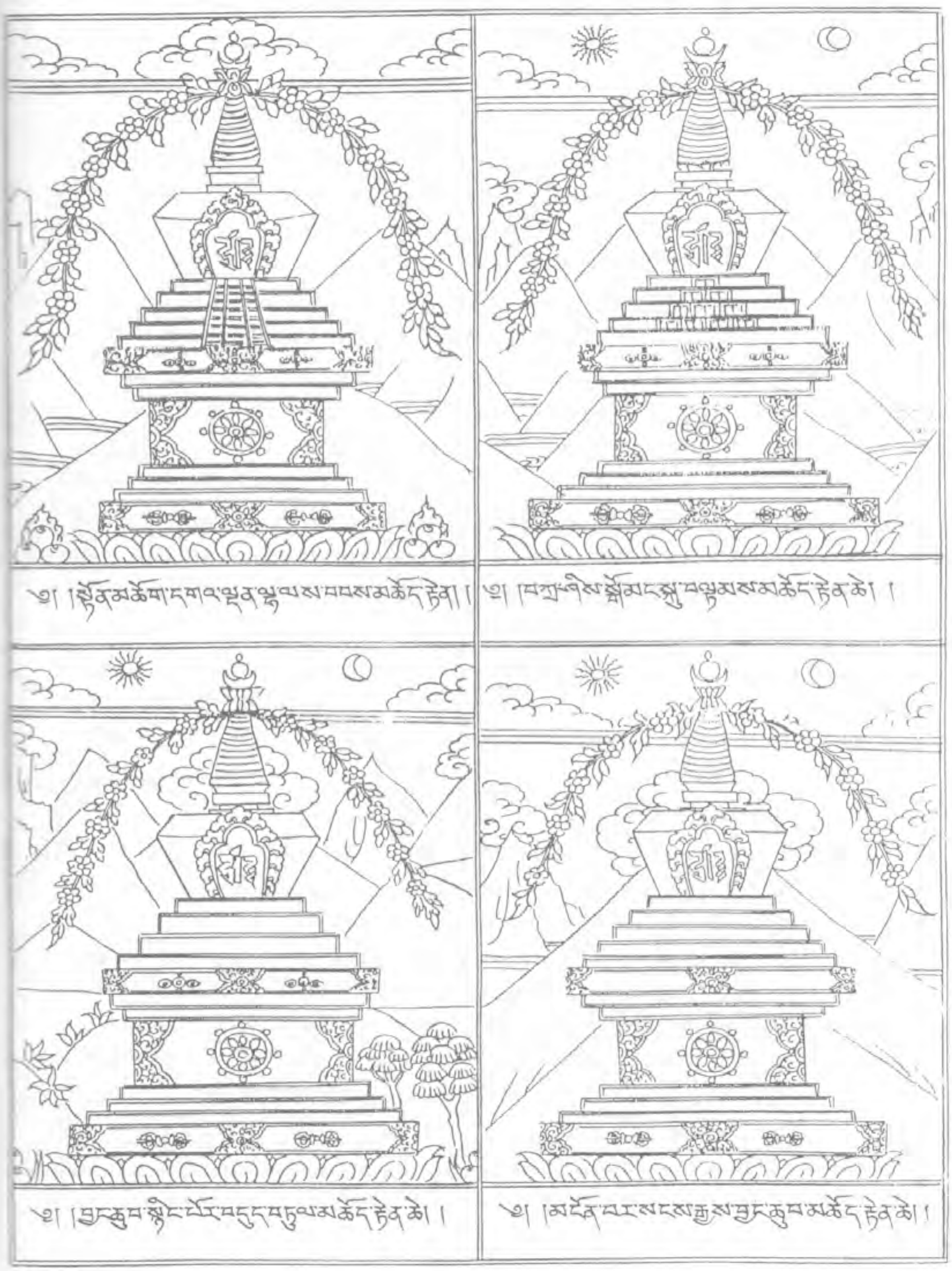
The differences and discrepancies between the two eulogies suggest that there was no uniform and unanimous tradition in India about the eight *caityas*. The fact that the same author composed two different eulogies also insinuates that

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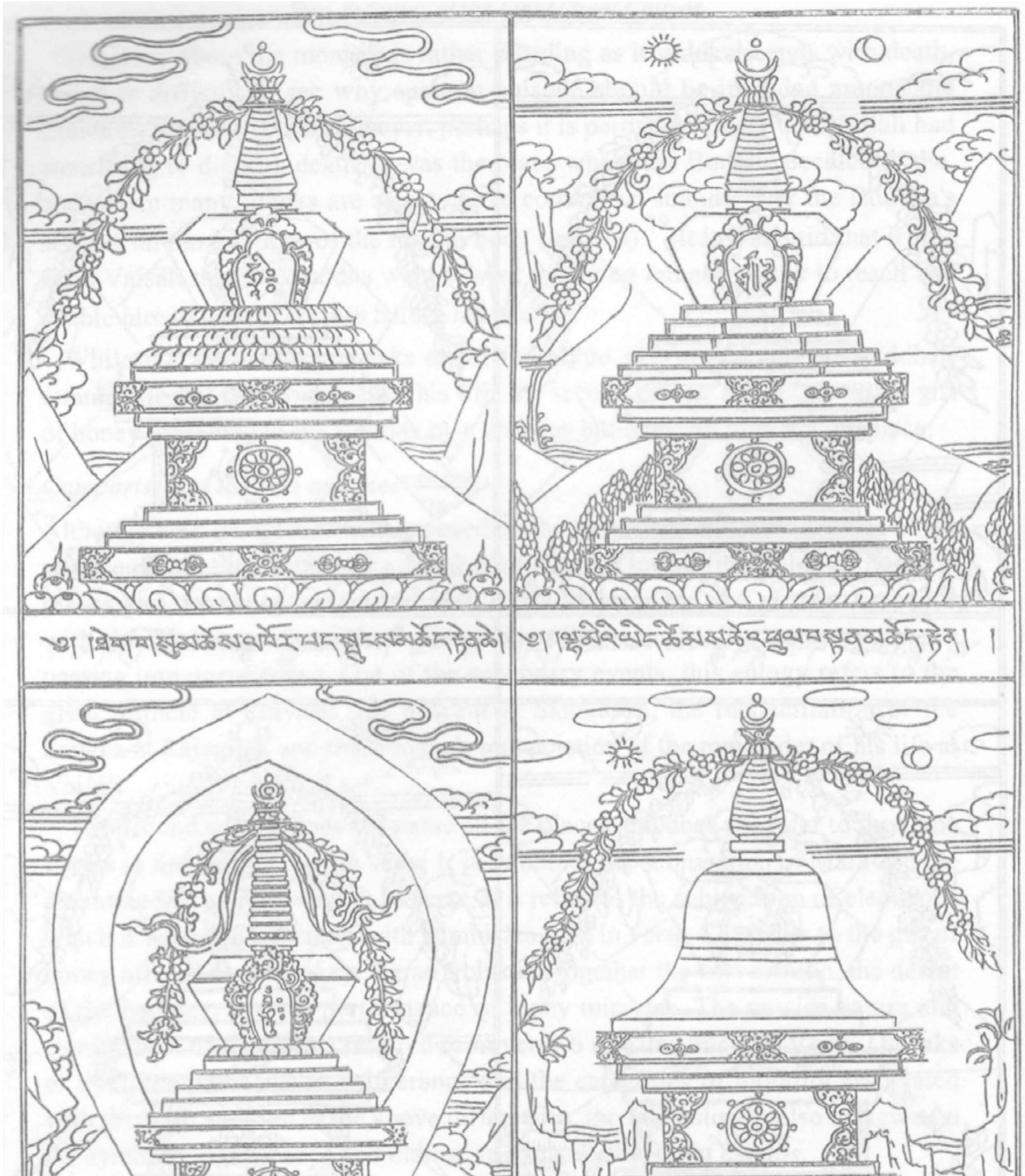
[39] *Saṃyutta*, V, 320

[40] G.P. Malalasekera, *Dictionary of Pāli Proper Names*, II, 941–42.

[41] They are attributed to Nāgārjuna, who is most probably the *tantric* master who lived in the seventh century and not the founder of the Madhyamaka School. For the authorship of the eulogy of the twelve deeds of the Buddha and these two eulogies, see note 11 and the relevant paragraph in the previous contribution to this issue.



1. Drawings of four out of the eight great *caityas*.



2. Drawings of four out of the eight great *caityas*.

perhaps he wanted to record two different traditions, which were known during his lifetime.

The iconography of the eight caityas

Some of the Tibetan sources on the Buddhist iconography contain a set of carved and block-printed drawings of the eight great *caityas*. Each *caitya* has its own specific architectural design and a name indicative of its symbolic significance. In one such source, the eight *caityas* arc named as follows:[42]

1. The *caitya* of many auspicious gateways (epitomising) the Buddha's birth (*bkra shis sgo mang sku bltams mchod rten*).
2. The *caitya* of the victory over Māra on the seat of enlightenment (*byang chub snying por bdud btul mchod rten*).
3. The *caitya* of the perfect enlightenment (*mngon par sangs rgyas byang chub mchod rten*).
4. The *caitya* of the lotus-heap (epitomising) the proclamation of the three vehicles (*theg gsum chos 'khor pad spungs mchod rten*).
5. The *caitya* demonstrative of the miracles which gratify the gods and men (*lha mi'i yid tshim cho 'phrul bstan mchod rten*).
6. The *caitya* of the supreme teacher's descent from the Tuṣita gods (*ston mchog dga' ldan lha babs mchod rten*).
7. The *caitya* of the victory over all misadventures (*nye zho kun las rnam rgyal mchod rten*).
8. The *caitya* of the appeasement of existence and the *apratiṣṭhita-nirvāṇa* (*srid zhir mi gnas myang 'das mchod rten*).

The names of the eight *caityas* as given an the above list are clearly devised on the basis of the events which they commemorate. When one compares this list with the two eulogies, It is quite similar, but it does not precisely tally or correspond with the names or events given in the two eulogies. The sixth *caitya*, for instance, of this list is associated with the descent from the Tuṣita abode and not from the Trāyastriṃśa abode. Thus, it is possible that the above list might have been derived from different sources than those known or used by the author of the two eulogies.

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[42] Lokesh Chandra, *Buddhist Iconography of Tibet*, Kyoto, Rinsen Book Co., 1986, vol. 2, pages 397–98, numbers 1074–1081. Some of the sources dealing with these eight *caityas* are discussed in G. Tucci's Indo-Tibetica, vol. I, *mChod rten e tsha tsha*, Roma, 1932, 13–24.

First Eulogy of the eight great caityas[43]

Homage to Mañjuśrī Kumārabhūta

The foremost teacher of living beings was born at Lumbinī and lived in the city of Kapilavastu. Homage to the *caityas* of the Tathāgata adorned with ten million excellent qualities and jewels. (1)

He sat under the *bodhi* tree in the vicinity of the river Nairañjanā in Magadha. Homage to the great *caitya* of vast and excellent qualities, which became the support of enlightenment. (2)

At Vārāṇasī in Kāśī, he set in motion the Dharma-wheel and destroyed the obstructions of defilements (*kleśa*). Homage to the *caitya* epitomising the foundation of knowledge. (3)

At Śrāvastī, he destroyed the power of his adversaries, performed the great miracle in the Jetavana, and suffused the three worlds with perfect thoughts. Homage to the *caitya* at the place where he defeated the heretics. (4)

He descended from the abode of the gods in the excellent city of Sāṃkāśya where Brahmā and Indra worshipped his feet with their diadems. Homage to the *caitya* of worship by the thirty (-three) gods. (5)

In the Veṇuvana grove at Rājagṛha, the Teacher's *śrāvakas* were reconciled after a previously caused division within the Saṅgha. Homage to the *caitya* of benevolence. (6)

Through discarding the remainder of his bodily life, he blessed and delivered his bodily life. Homage to the *caitya* of blessing at Vaiśālī. (7)

At Kuśinagara, he inspired living beings to follow virtues. Homage to the *caitya* of *nirvāṇa* in the twin *śāla* grove of the Mallas. (8)

I bow down and pay homage to the eight *caityas* of Śākyamuni, and to all the *dharmakāyas* in the ten directions and all other places. May my mental flow become pervaded with merit white like mountain peaks. May I gain such merit on account of this homage to the Buddha's *dharmakāya*, which is naturally pure, free of characteristics and verbal expressions (*aprapañca*), and which pervades all living beings. May all living beings gain happiness, knowledge, and enlightenment.

[43] Nāgārjuna, *Aṣṭamahāsthānacaityastotra / gNas chen po brgyad kyi mchod rten la bstod pa*, Tibetan Tripiṭaka, Peking edition, vol. 46, 39.5.5–40.1.7. Considerably different translations of this and the next eulogy are included in P.C. Bagchi's article. "The Eight Great *Caityas* and their Cult", Indian Historical Quarterly, 15.2, 1941, 223–35.

Second Eulogy of the eight great caityas[44]

First he raised the thought of enlightenment and accumulated the stock of merit for three countless aeons (*asaṃkhyeya*). Then he subjugated Māra and became a Buddha on the seal of enlightenment (*bodhimaṇḍa*). Homage to the *caitya* of the supreme enlightenment. (1)

He was born in the Śākya clan, from Ś uddhodana and his consort Māyā, in the city of Kapilavastu, the stronghold of the Dharma. When the body was born from the right side, it was received by Brahmā. Homage to the *caitya* of auspiciousness. (2)

He went on alms rounds in Vārāṇasī and other places, and subjugated the enraged elephants of Bimbisāra with the force of his fingernails. Homage to the *caitya* of subduing the city. (3)

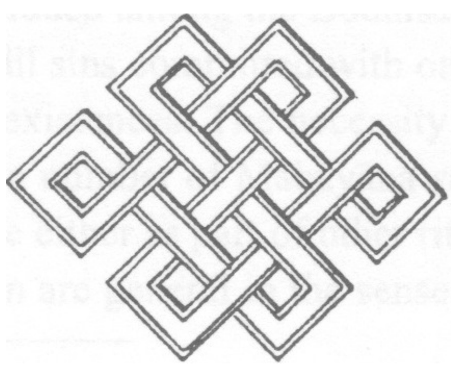
When he was musing on a plot of green grass, Hanuman[45] offered him honey. When Hanuman died at a well, he was born among the Thirty-three Gods. Homage to the *caitya* of arising compassion. (4)

He set in motion the wheel offered by Brahmā, overwhelmed with his power the six heretical teachers, and delighted the gods and men with many wondrous feats. Homage to the *caitya* of displaying wondrous feats. (5)

He was offered veneration by Nanda and other *nāgas*, given milk by a maiden, and the entire world was brought to an end. Homage to the *caitya* of victorious appeasement. (6)

He was surrounded by hosts of Bodhisattvas, Pratyeka Buddhas. *śrāvakas* and *arhats*. This circumstance epitomises an arrangement in terms of morality and vows. Homage to the *caitya* of purification. (7)

At the end of all his deeds, (starting) from the thought of converting all impermanent living beings, and (including) the descent from the gods, he received Cunda's food, and when the three months lapsed, he reached the end. Homage to the *caitya* of *nirvāṇa*. (8)



[44] Nāgārjuna, *Aṣṭamahāsthānacaityastotra* / *gNas chen po brgyad kyi mchod rten la bstod pa*, Tibetan Tripiṭaka, Peking edition, vol. 46, 40.1.7–3.1.
[45] Ha lu mañju.

Hymn to the Thirty-five Buddhas of Confession

The bimonthly recitation of the Prātimokṣa on the observance days (*uposatha*) is a long established practice, which was introduced during the lifetime of the Buddha. Whenever the rules of the Prātimokṣa are infringed, the offences should be confessed and amended in accordance with the directives specified in the Vinaya. The recitation of the Prātimokṣa essentially serves to maintain the purity (*pariśuddhi*) of the Sangha, and also to guard and preserve an uninterrupted transmission of the monastic ordinations (*upasaṃpadā*), which can only be conferred by the monks who are validly ordained, pure and free from all the disqualifying offences.

The offences against the Prātimokṣa rules count as offences when the rules are contravened through bodily or verbal actions. The intentional mental activities, which direct bodily and verbal actions, are certainly crucial in the process of committing offences, but as such, wicked deliberations or intentions alone do not become or count as offences within the context of the Prātimokṣa rules. This somewhat legalistic observance of the Vinaya rules in early Buddhism was not intended to undermine in any way the practice of morality, and the purification of the mind as part of the entire process of spiritual training leading to the state of *arhatship*. However, the mere external observance of the Vinaya rules has provided a ground for criticism by the Mahāyāna adepts, who placed a marked emphasis on the purity of the mind, and on the pure and well-motivated intentions. In Mahāyāna Buddhism, the confession of sins (*pāpadeśanā*) is one of the standard exercises included among the Bodhisattva practices, and as such, it involves an admission of all sins committed with one's body, speech and mmd over the period of all one's existences. The necessity to confess and the way of confessing are explained in a number of Mahāyāna *sūtras*.[1] As a ritual activity, the confession of sins is done either as part of other rituals or as a separate ritual. Some formulas of confession are general in the sense that one confesses all sins

[1] e.g. *Suvarṇabhāsottama*, chapter 3, trans. R.E. Emmerick, *The Sūtra of Golden Light*, London, 1970, 8–17. In his *Śikṣāsamuccaya*, Śāntideva refers to several Mahāyāna *sūtras* in the section dealing with the Bodhisattva's purification from sins. *Śikṣāsamuccaya*, trans. by C. Bendall & W.H.D Rouse, Delhi, 1971, 157–63. Chapter Two of Śāntideva's *Bodhicaryāvatāra* deals with the confession of sins.

but without specifically naming them all one by one, and some formulas are more detailed and include lists of sins and transgressions. The actual act of confession is usually made before all the Buddhas and Bodhisattvas in general or before the Buddhas and Bodhisattvas residing in the ten directions. There also exists one ancient rite of confession, which is performed before thirty-five Buddhas. The basic formula of this rite and the names of the thirty-five Buddhas are given in the *Vinayaviniścaya Upālipariprcchā*,[2] which is one of the important early Mahāyāna texts dealing With the Bodhisattva's morality. This *sūtra* teaches that all serious sins should be confessed individually day and night before a group of thirty-five Buddhas, and it gives the following formula of confession:[3]

> "I, of such and such a name, take refuge in the Buddha, the Dharma, and the Sangha. Homage to Śākyamuni, Tathāgata, *arhat* and perfect Buddha. Homage to… (There follow the names of the remaining Buddhas). May I be remembered by these and all other Tathāgatas and perfect Buddhas, who abide in and sustain all the universes (*sarvaloka-dhātu*). I confess all the sinful actions (*pāpakarma*) committed in this existence and in all previous existences evolved in *saṃsāra* from its timeless beginning; the sinful actions which I have committed, encouraged to commit or approved to commit; the acts of stealing, encouragement or approval to steal the property belonging to *stūpas*, local communities or the universal Sangha, the acts of the five heinous sins (*ānantarīya*), which I have committed, encouraged to commit or approved to commit; the pursuit, encouragement or approval to pursue the path of the ten inauspicious deeds (*daśākuśalakarmapatha*); all the actions which induce rebirths in the hells, among animals, among tormented spirits (*preta*), among long-living gods, among barbarian peoples, with defective organs, with heretical views, and during the period without a Buddha.[4] I condemn all such wicked actions in the presence of the Buddhas. I confess and reveal all my sins, and I promise not to commit them again."

The hymn addressed to the thirty-five Buddhas of Confession, which is translated below, is taken from a larger ritual text devised for making confession in their presence. Apart from the opening homage to Śākyamuni Buddha and the final praises, one stanza is dedicated to each of the thirty-five Buddhas; some texts add Amitābha to this group of thirty-five. The compositional structure of all

[2] P. Python, ed. & tr., *Vinayaviniścaya-Upālipariprcchā, Enquête d'Upāli pour une Exégèse de la Discipline*, Paris, Adrien-Maisonneuve, 1973.
[3] P. Python, *op. cit.,* 98. This formula is quoted in Śāntideva's *Śikṣāsamuccaya*, *op. cit.*, 165.
[4] This is a list of the eight unfavourable conditions (*akṣaṇa*); *Mahāvyutpatti*, 2299–2306.

stanzas is the same. First, they paraphrase the names of the Buddhas and sketch their iconic forms, and then they indicate the range or sphere of their purificatory powers and the cosmic regions of their activities. Śākyamuni is the principal Buddha of this group of thirty-five Buddhas. The remaining Buddhas are allocated to one of the ten directions of the universe. Thus as a group, the thirty-five Buddhas of Confession epitomise the Buddhas of the ten directions. The Sanskrit names of the Buddhas are placed above the stanzas to which they refer. These names are taken from a Tibetan block-print[5] in which they closely correspond to the names given in the translated hymn. In some sources, the names of several Buddhas are different from those given below.[6]

* * *

(12b)[7] Touching with my head the pure dust on his feet, I bow with devotion before the Śākya-king, the lord, the Tathāgata, the *arhat*, the perfect Buddha, accompanied by his Vidyā and retinue, the blessed one, the knower of the world, the subduer of mankind, the supreme leader, and the unparalleled teacher of men and gods.

Śākyamuni
Salutation to the Best Guide Śākya-pinnacle,
Golden in colour and touching the earth.
Purifying the sins of myriads of aeons,
He hallows the world and the universe.

Vajragarbha
Salutation to the Subduer with the Vajra-essence,
Blue in colour and grasping a *vajra* in his hands.
Purifying the sins of ten thousand aeons, (13a)
He hallows the primary sphere high in the sky.

Ralārcis
Salutation to the Jewel-radiance Dispelling Darkness,
White in colour and holding a *vajra* and a sun.
Purifying the sins of twenty-five thousand aeons,
He hallows the jewel-realm in the east.

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[5] Included in B.C. Olschak & T. Wangyal, *Mystic Art of Tibet*, London, 1973, 137–43.
[6] For instance: Santideva's *Śikṣāsamuccaya*. *op. cit.*, 165–66; Lokesh Chandra, *Buddhist Iconography of Tibet*, vol. I, Kyoto, 1986, 86–95.
[7] The translation of this hymn is based on the liturgical text entitled *Byang chub ltung bshags kyi cho ga shin tu bsdus pa las sgrib rnam sbyong*, included in *Ritual and Liturgical Texts of the 'Bri gung bka' brgyud pa Tradition*. Reproduced from tracings of 'Bri gung blocks from sGang sngon Monastery by D. Tsondu Senghe, vol. II, Delhi, 1979.

Nāgeśvarāja
Salutation to the Perfect-sphere, the Serpent-king,
Blue in colour and holding a *nāga*-tree and a serpent
Purifying the sins of eight aeons,
He hallows the realm of the serpents in the south-east.

Vīrasena
Salutation to the Heroic-force Destroying All Discords,
Golden in colour and holding a book and a sword.
Purifying completely the sins of the speech,
He hallows the intrepid realm in the south.

Vīranandin
Salutation to the Lustrous Champion of Dharma,
Golden in colour and holding a sun and a lotus.
Purifying completely the sins of the mind,
He hallows the joyous realm in the south-west. (13b)

Ratnāgni
Salutation to the Jewel-fire, the Homa-performer,
Red in colour and holding a blazing jewel at the chest.
Purifying the sins of monastic discords,
He hallows the radiant realm in the west.

Ratnacandraprabha
Salutation to the Jewel and Moon Brilliance Dispelling Darkness,
White in colour and holding a jewel and a moon.
Purifying the sins of one aeon,
He hallows the luminous realm in the north-west.

Amoghadarśin
Salutation to the Invincible Leader and Master of Dharma,
Green in colour and grasping two eyes in his hands.
Purifying the sins of blasphemy against the noble ones,
He hallows the realm of resounding drums in the north.

Ratnacandra
Salutation to the Jewel-moon, the Dispenser of Coolness,
White in colour and holding a jewel and a moon.
Purifying the inexpiable sin of matricide,
He hallows the radiant realm in the east.

Vimala
Salutation to the Pure One, the Seer of Contemplation, (14a)
Smoky in colour and grasping a mirror in his hands.
Purifying the inexpiable sin of patricide,

He hallows the dust-realm below in the nadir.

Śūradatta
Salutation to the Illustrious Dispenser of Perfect Knowledge,
White in colour and grasping a wealth-fruit in his hands.
Purifying the sin of killing an *arhat*,
He hallows the realm of abundance in the zenith.

Brahman
Salutation to the Unhindered and Pure Brahman,
Golden in colour and holding a sun and a lotus.
Purifying the sin of wounding the Blessed One,
He hallows the eastern realm of obstructions.

Brahmadatta
Salutation to the Brahma-Gift and Many Heroes,
Golden in colour and holding a sun and a moon.
Purifying the sins of ten thousand aeons,
He hallows the south-eastern realm free of afflictions.

Varuṇa
Hail to the Ocean-Master who removes misery and filth,
Blue in colour and teaching the Dharma in the sphere of water.
Purifying the sins of insulting *arhats*,
He hallows the purity-realm in the south. (14b)

Varuṇadeva
Salutation to the Ocean-God who cleanses from impurities,
White in colour and holding a mirror amidst waters.
Purifying the sin of killing an enlightened being,
He hallows the light-realm in the south-west.

Bhadraśrī
Salutation to the Splendid and Lustrous One of Perfect Discernment,
Red in colour and holding a paradise-tree and a lotus.
Purifying the sins of killing an illustrious teacher,
He hallows the realm of the Tuṣita abode in the west.

Candanaśrī
Salutation to the Sandalwood-Splendour who dispels passions,
Golden-red in colour and holding a fine sandalwood seed.
Purifying the sins which bar people from becoming monks,
He hallows the scent-realm in the north-west.

Anantaujas
Salutation to the Boundless Brilliance pervading all regions,
Red in colour and holding a sun in each hand.

Purifying the sin of destroying stūpas,
He hallows the brilliance-realm in the north.

Prabhāsaśrī
Salutation to the Naturally Glorious and Pure Light,
White in colour and holding a light-beam in his hands. (15a)
Purifying the sins arising from hatred,
He hallows the invincible realm in the north-east.

Aśokaśrī
Salutation to the Effective Pacification of All Sins,
Pale-blue in colour and holding an *aśoka* tree.
Purifying the sins arising from desire,
He hallows the unhindered realm in the nadir.

Nārāyaṇa
Salutation to Nārāyaṇa, the Matchless Warrior,
Blue an colour and making the gesture of lotus and Meru.
Purifying the sins of ten thousand aeons,
He hallows the desire-free realm in the zenith.

Kusumaśrī
Salutation to the Blossom-Lustre,
Golden in colour and holding a flower with a glory-fruit.
Purifying the sins of one hundred thousand aeons,
He hallows the eastern realm of blossoming flowers.

Brahmajyotis
Salutation to the Effulgent Brahma-Radiance,
White in colour and holding a lotus blazing with light. (15b)
Purifying the sins of one thousand aeons,
He hallows the realm of Brahma in the south-east.

Padmajyotis
Salutation to the Magic Lotus-Lustre,
Red in colour and holding a sun and a lotus.
Purifying the sins of seven aeons,
He hallows the lotus-realm in the south.

Ghanaśrī
Salutation to the Mighty Splendour of Faith,
Pale-red in colour and holding a gem in his hands.
Purifying the sins arising from passions,
He hallows the south-western realm of precious stones.

Smṛtiśrī
Salutation to the Perfect Memory of Dharma, the guide of perception,

Golden in colour and holding a lotus and a sword.
Purifying entirely the sins of the body,
He hallows the bright realm in the west.

Pankīrtitanāmaśrī
Salutation to the Majestic and Renowned Celebrity,
Green in colour and holding his hands over his head.
Purifying the sins of failing to delight the Buddhas,
He hallows the nameless realm in the north-west.

Indraketudhvaja
Salutation to the Victory Banner of Indra,
Golden in colour and holding a gem and a victory banner.
Purifying the sans arising from jealousy,
He hallows the realm of the clear senses in the north. (16a)

Suvikrānta
Salutation to the Chivalrous Hero,
White in colour and making the earth-touching gesture.
Purifying the sins of subverting the will of other people,
He hallows the north-eastern realm of the creative forces.

Yuddhajaya
Salutation to the Conqueror of the Hostile Forces,
Black in colour and holding a shield and a sword.
Purifying the sins arising from arrogance,
He hallows the unhindered realm in the nadir.

Vikrānta
Salutation to the Victorious Lord of Conquest,
White in colour and making the gestures of protection and touching the earth.
Purifying the sins caused by slanderous words,
He hallows the realm of glory in the east.

Samantāvabhāsa
Salutation to the All-Pervading Brilliance,
Golden in colour and holding a sun and a jewel.
Purifying the sins of excessive jubilations,
He hallows the southern realm of controlled thoughts. (16b)

Ratnapadma
Salutation to the Jewel and Lotus Victory,
Red in colour and holding a jewel and a lotus.
Purifying the sin of apostasy,
He hallows the splendour-realm in the west.

Śailendrarāja
Salutation to the True King the Himalayas,
Pale-blue in colour and holding Meru in his hands.
Purifying the sin of breaking the vows,
He hallows the jewel-realm in the north.

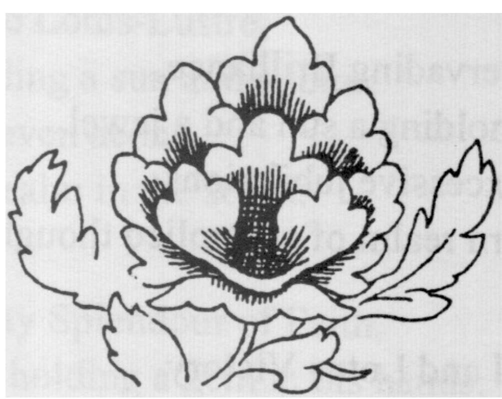
The Champions of men, the Blessed Ones of the three times,
Whatever your number in the ten directions of the universe,
I praise you all with devotion
With my body, speech and mind.

Bowing my body countless times again and again,
I worship all the victorious Buddhas
With the eloquent force of my versified prayers,
And with the hearty dispositions of the victorious ones.

Just as the countless Buddhas
Abide in the midst of the Buddha Sons,
May, in the same way, the perfect spheres,
I pray, become filled by all the Victorious Ones.

I utter the best attributes of the Victorious Ones,
And extol all the Blessed Ones
With the fathomless ocean of laudations
Dispersing in harmony of manifold melodies.

Voicing all possible kinds of adorations,
Countless as the dust particles of the earth,
I prostrate my body in every direction,
And offer praises with the deepest faith.



Presentation of Offerings to the *Ḍākinīs*

The ritual text translated here is for gratifying Vajravārāhī and different categories of *ḍākinīs* with offerings made of flour and called *bali* in Sanskrit and *gtor ma* in Tibetan. The work is entitled *Ḍā ki rnams gtor 'bul* and it was composed by a Tibetan master whose name is not recorded in the block-print used here as the basis for translation.

The is divided into seven integral parts, each part being dedicated to one specific category of *ḍākinīs*, some indigenous to Tibet, and some derived from in the Buddhist *tantras*. The compositional pattern and style of each part are practically the same in all instances. At the beginning, there is a short invocation in prose in which each group of *ḍākinīs* is summoned and invited to partake of the presented offerings, and then requested to perform certain beneficial activities. Next, there follows the main section which consists of versified praises. Like in many other *tantric* texts of this category, the verses mainly locus on the iconic representations, attributes and activities of each group of *ḍākinīs*. It is from these sections that one gains a fair amount of information about the nature and specific functions performed by the different categories of *ḍākinīs*. In the third and concluding section, the *ḍākinīs* are invited once again to partake of the offerings, and to perform their appropriate activities.

The goddess Vajravārāhī belongs to the category of the supreme female deities included in the pantheon of the Highest Tantra (*anuttarayogatantra*). She appears as a principal consort in a number of *maṇḍalas* presided over by Cakrasaṃvara and other deities. She also presides over four *maṇḍalas* of her own and has some seven iconic representations as an individual deity.[1] In terms

[1] *Sādhanamālā*, ed. B.T. Bhattacharyya, 2 vols., Baroda, 1925 & 1928, numbers 217, 218, 219, 220, 224, 225, 226, 250, 251, 255. *Niṣpannayogāvalī*, ed. B. Bhattacharyya, Baroda, 1972, English text 44, Sanskrit text 26. *Tibetan Maṇḍalas, The Ngor Collection*, ed. M. Tachikawa & M PL. Green, Tokyo, Kodansha, 1983, (her own *maṇḍalas*) 67, 81, 82, 83, (as a principal consort in other *maṇḍalas*) 70, 71, 72, 73, 74, 76, 77, 78, 79, 80, 89, 112, 118, 122, 123, 126. See also M.T. de Mallmann, *Introduction d 1'iconographie du Tantrisme Bouddhique*, Paris, 1975, 425–29; "Notes d'iconographic tantrique IV: A propos de Vajravārāhī", *Arts Asiatiques*, tome 20, 1969, 21–40.

of the Buddhist doctrinal perceptions and interpretations, Vajravārāhī and the different categories of *ḍākinīs*, whether considered alone or in groups, represent either the principle of wisdom (*prajñā*) or the agents of specific types of activities. When they are engaged as consorts of the different male deities, they represent the principle of wisdom. When they act in accordance with their generic and natural dispositions, they serve as agents and messengers, who perform their assigned activities for the benefit of their devotees, and for the conversion of living beings. Disguised in various forms, and acting in different capacities, they execute their activities in accordance with the circumstances and the dispositions of the people with whom they interact. In addition to their assigned functions in the Buddhist *tantras*, the *ḍākinīs* also have a long but not unambiguous mythological history, which portrays them as a kind of mysterious and often blood-thirsty females living in haunted places or acting as companions of some fierce deities. Although a full study of the *ḍākinīs*, in terms of their mythological identity and their doctrinal dimensions, is still to be done, the present text does make a meaningful contribution towards a better understanding of their nature and function within the context of the Buddhist *tantras*.

The versified section of Part One projects a vision of the awesome and terrifying place inhabited by Vajravārāhī, who is identified as the tantric epitome of wisdom, and the mother who begot the Buddhas of the three times. As she stands at the centre of cosmic space, a whole series of *ḍākinīs* emanates spontaneously from her bodily parts, ornaments and implements. Each group of *ḍākinīs* epitomises a specific category of Buddha-activities performed in the realm of living beings. All *ḍākinīs* emerge with force and zest to execute the particular tasks assigned to them, and they pursue their activities without hesitation and in typically *tantric* ways. Although they appear terrifying, just as does their progenitive source, their essential identities and dispositions are rooted in emptiness and compassion, the ultimate sources of the true and effective ways of performing soteriological works.

As one reads down the verses, it becomes apparent that what we have here is basically a description of the iconic representation of Vajravārāhī. She has three faces, two hands and two legs. In her hands she holds her particular implements, and her naked body is covered with the ornaments characteristic of *ḍākinīs*. The *ḍākinī* emanations, which emerge from her body and ornaments, express particular aspects of her transcendent nature, and the scope of her activities in the world. The entire description of the various *ḍākinī* manifestations can be understood here in two different ways. One can see them either as expressions of Vajravārāhī's own identity and the sphere of her activity, or as emanations and messengers of Buddha activities in female forms. Taken together, they epitomise the transcendent unity and phenomenal diversity of tantric manifestations and activities.

Part two addresses the *ḍākinīs* of the heavenly region, who are depicted as manifestations evolved from the absolute sphere. This group of *ḍākinīs* is associated with the different Buddha families. Their bodily colours correspond to the colours of their appropriate Buddha families, and they perform their activities in conformity with the basic character and function of the Buddha families which they appertain.

Part Three focuses on the *ḍākinīs* associated with the twenty-four excellent places (*pīṭha*) The verses do not provide the names or descriptions of those places, but focus on the activities of the *ḍākinīs* affiliated with them. Here we have three major groups of *ḍākinīs*. The first group of *ḍākinīs* appears as toothless old women clad in the so-called graveyard attires.[2] Their complexion is dark and their bodies are smeared with blood and ashes. Although their appearances are most unattractive, they are said to be the messengers of the true Dharma. The second group has the appearance of young women, who are portrayed as consorts of the different Buddha families. Their fundamental character and activities are very much similar to those of the *ḍākinīs* described in Part Two, although they seem to function on a different level. The third group includes the *ḍākinīs* who perform a whole range of beneficial activities in the guise of ordinary women. The unconventional ways in which they pursue their activities are rather scandalous to those who adhere to conventional morality. However, within the context of the *tantric* perceptions and teachings, they execute their appropriate tasks with utter determination and efficiency.

Part Four is addressed to the *ḍākinīs* of this world, who live in graveyards and frequent crowded places. Their function appears to be somewhat negative and malevolent as they inspire terror and disturb people's meditation. However, once they are properly gratified, they too can perform beneficial works.

The *ḍākinīs* in Part Five are associated with the eight dreadful graveyards. As in the previous part, one does not gain much concrete information about their specific character. They seem to form a group of their own simply because their activities are pursued in the grounds of the eight dreadful graveyards.

The twenty-eight *ḍākinīs* in Part Six are divided into four groups of seven. They come from the four cardinal directions in accordance with their positions in the *maṇḍala* of the Wrathful Deities. Their activities are described here in terms of the four ritual activities known as the Four Rites (*las bzhi*), namely the rites of appeasement, prosperity, subjugation, and destruction.[3]

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[2] There are eight graveyard attires (*śmaśānacīvara* / *dur khrod kyi chas*): 1. head-dress of human skull, 2. necklace made of human skulls, 3. upper garment made of elephant skin, 4. lower garment made of tiger skin, 5. mat made of flayed human skin, 6. markings of grease on the face, 7. spot of blood between the eyes, 8. spots of ashes on the body.

[3] For the Four Rites see the *Jyotirmañjarī* of Abhayākaragupta included in this issue.

The final part is concerned with the twelve brTan mas, who are indigenous to Tibet. Originally, they were malignant spirits who were converted and assigned a new function to serve as guardian goddesses of Buddhist teachings.

* * *

I. Vajravārāhī and her retinue[4]

(1b) *Oṃ Āḥ Hūṃ*. Having come to the place of offerings with the *tormas* (*gtor ma*) adorned with sacred articles, blessed and sealed with the live kinds of flesh[5] and the live ambrosias[6], and having partaken of this oblation, O divine hosts of the chosen deity rDo rje phag mo (Vajravārāhī) together with your retinue, I beseech you to eliminate all the hindrances of inner and outer factors and to bestow completely the highest and the ordinary accomplishments.

Hūṃ Bhyo
Far far away, far over there,
In the direction of the setting sun,
To the north-west of Bodhgaya, (2a)
In the dreadful graveyards of the Orgyan country,
All mountains are mountains of bones,
All trees are arrows and bows,
All waters are blood and pus,
All sounds are sounds of weeping.
The fearful abode of Vajrapāṇi,
Which the ten wrathful ones[7] do not dare to cross
The residence of the Buddhas of the live families.[8]
Whoever lives there and who does not,
The mother who begot the Buddhas of the three times,

[4] The translation of the *Ḍā ki rnams gtor 'bul* is based on a blockprint acquired in Nepal. Originally this translation was published under the title of "In Praise of the *Ḍākinīs*" in S. Karmay & Ph. Sagant, *Les Habitants du Toit du Monde*, Nanterre, Société d'Ethnologie, 1997, 309–24.
[5] *pañcamāṃsa* / *sha lnga*: human, elephant, horse, dog and cow.
[6] *pañcāmṛta* / *bdud rtsi lnga*; semen, blood, urine, flesh, excrement. In some sources the five *amṛtas* are referred to as the five products of the cow (milk, butter, curds, urine, dung), and in some sources they are given as milk, curds, butter, sugar and honey.
[7] The names of the ten wrathful deities (*daśakrodha*) are not identical in different sources. In the *Dharmasaṃgraha* they are given as Yamāntaka, Prajñāntaka, Padmāntaka, Vighnāntaka, Acaraṭarkirāja, Nīladaṇḍa, Mahābala, Uṣṇīṣacakravartin, Saṃbharāja. *The Dharmasaṃgraha, An Ancient Collection of Buddhist Technical Terms*, prepared by Kenjiu Kasawara and edited by F. Max Müller & H. Wenzel, Oxford, The Clarendon Press, 1886. For other lists, see such sources as *Sādhamamāla* or Abhayākaragupta's *Niṣpannayogāvalī*.
[8] Tathāgata-, Vajra-, Padma-, Ratna-, and Karma-family (*kula*).

rDo rje phag mo, she resides in that place,
And her attendant goddesses reside with her (2b)



3. Drawing of Vajravārāhī

From her right sow-face, black and wrathful,
One hundred thousand *ḍākinīs* of the changeless and perfect sphere.

From the left wrathful face, red and lustrous,
One hundred thousand *ḍākinīs* who pursue the work of the blessed ones.

From the central face with protruding fangs,
One hundred thousand *ḍākinīs* who defeat the four Māras.[9]

From the six eyes, bright red and perturbed,
One hundred thousand *ḍākinīs* endowed with the six supernormal powers.[10]

From the head ornament with the five dried skulls,
One hundred thousand *ḍākinīs* who benefit beings through the five families.

From the shimmer of the hair on her back,
One hundred thousand *ḍākinīs* who shower the rains of compassion.

From the chopper[11] in the right hand raised towards the sky,
One hundred thousand *ḍākinīs* who kill and slaughter.

From the skull in the left hand filled with blood, (3a)
One hundred thousand *ḍākinīs* who scatter blood, disease and colic.

From the three-pointed *khaṭvāṅga* beautifully adorned,
One hundred thousand *ḍākinīs* who control the three worlds.

From its white handle, straight and flexible,
One hundred thousand *ḍākinīs* who defeat the *asuras* in battle.

From the five-pointed *vajra* beautifully adorned,
One hundred thousand *ḍākinīs* pure with the five Buddha-wisdoms.[12]

From the tiara of skulls, beautifully adorned,
One hundred thousand *ḍākinīs* who control the three worlds.

From the silk pennants, beautifully adorned,
One hundred thousand *ḍākinīs* who destroy the victory-banner of Māra.

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[9] In the doctrinal worlds of Indian masters such as Asaṅga, the four Māras are interpreted as 1. aggregates (*skandhamāra*), 2. defilements (*kleśamāra*), 3. death (*mṛtyumāra*), 4. 'demonic' manifestation (*devaputramāra*).

[10] *Abijñā*. The first five *abhijñās* are mundane and the sixth is supramundane: 1. Divine vision (*divyacakṣu*); 2. divine hearing (*divyaśrotra*); 3. knowledge of other people's thoughts (*paracittajñāna*); 4. remembrance of previous lives (*pūrvanivāsānusmṛti-jñāna*); 5. knowledge of magic powers (*ṛddhividhijñāna*), 6. knowledge of the destruction of the *āsravas* (*āsravakṣayajñāna*).

[11] Sanskrit *kartṛkā*. Tibetan *gri gug*.

[12] 1. wisdom of the pure absolute (*suviśuddhadharmadhātujñāna*); 2. mirror-like wisdom (*ādarśanajñāna*); 3. discriminating wisdom (*pratyavekṣaṇajñāna*); 4. wisdom of sameness (*samatājñāna*); 5. active wisdom (*kṛtyānuṣṭhānajñāna*).

From the drum adorned with little golden bells.
One hundred thousand *ḍākinīs* who uphold the precepts of oral tradition.

From the ambrosia-vase, beautifully adorned,
One hundred thousand *ḍākinīs* of boundless excellent qualities.

From the patterns of crossed *vajras*, (3b)
One hundred thousand *ḍākinīs* of unimpeded activities.

From the necklace of fifty human skulls,
One hundred thousand *ḍākinīs* of the fifty pure elements.

From the six bone-ornaments, beautifully adorned,
One hundred thousand *ḍākinīs* perfect in the six perfections.[13]

From the play of her naked dance, one limb flung out and one drawn in,
One hundred thousand *ḍākinīs* endowed with the grace of Tuṣita Heaven

From the corpse of non-cognition on which she treads,
One hundred thousand *ḍākinīs* who save from the six places of rebirth.[14]

From the pedestal of lotus and sun,
One hundred thousand *ḍākinīs* who adhere to wisdom and means.

From the blazing mass of fire of the universal conflagration,[15]
One hundred thousand *ḍākinīs* who destroy various doubts by fire.

To the east, one hundred thousand *ḍākinīs* of the Vajra family.
To the north, one hundred thousand *ḍākinīs* of the Karma family. (4a)
To the west, one hundred thousand *ḍākinīs* of the Padma family.
To the south. one hundred thousand *ḍākinīs* of the Ratna family.

One hundred thousand white *ḍākinīs* of the Body category.
One hundred thousand red *ḍākinīs* of the Speech category
One hundred thousand black *ḍākinīs* of the Mind category
One hundred thousand yellow *ḍākinīs* of the Virtue category
One hundred thousand green-black *ḍākinīs* of the Action category.

> Having partaken of this *torma* of ambrosia,
> Accomplish various efficacious deeds,
> Increase knowledge of those who are worthy,
> Inspire devotion in those who are unworthy,

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[13] There are six principal and four subsidiary perfections (*parāmitā*): 1. Generosity (*dāna*); 2. morality (*śīla*); 3. forbearance (*kṣānti*); 4. heroism (*vīrya*); 5. meditation (*dhyāna*); 6. wisdom (*prajñā*), 7. skilful means (*upāya* or *upāyakauśalya*); 8. resolution (*praṇidhāna*); 9. power (*bala*): 10. knowledge (*jñāna*).

[14] 1. gods (*deva*), 2. demigods (*asura*), 3. humans (*manuṣya*). 4. animals (*tiryagyoni*), 5. tormented spirits (*preta*), 6. hell-beings (*naraka*).

[15] This refers to the dissolution and destruction of the world by fire at the end of time.

Eliminate harmful enemies and hindrances.

II. Exhortation to the ḍākinīs of the heavenly region

Oṃ Āḥ Hūṃ. Having come to the place of offerings with the *torma* adorned with sacred articles, blessed and sealed with the five kinds of flesh and the five ambrosias, and having partaken of this oblation, O *ḍākinīs* of the heavenly region, one hundred million strong, I beseech you to pacify all the hindrances of inner and outer (4b) factors, and to bestow completely the highest and the ordinary accomplishments.

Hūṃ Bhyo
From the heavenly region, the realm of great joy,
One hundred million *ḍākinīs* of knowledge:
Ḍākinīs of the Vajra, the subduers of Māra,
Ḍākinīs of the Ratna, the champions of the perfections,
Ḍākinīs of the Padma, the epitomes of great bliss,
Ḍākinīs of the Karma, the masters of performance.

All of them are awesome like this:
The colours of their bodies are different,
They are white, golden, red or green.
Some are like a deep blue sky,
Some are like a pale blue sky.

The objects held in their hands are different:
Some hold choppers and skulls of blood,
Some hold *khaṭvāṅgas* and little bells,
Some hold warlike weapons,
Some hold vases of ambrosia, (5a)
Some hold beautiful flowers.

Their bodies are graced with the five requisites of graveyards.
Their girdles adorned with sets of bells,
The gentle sound of which is that of *si li li.*
Their head-dresses consist of silk diadems,
Moved by the wind, they resound *pu ru ru*.
Their feet endowed with the *vajra*-steps,
Unimpeded in the sky, they swerve and wave.
Their delicate hands adorned with bracelets,
Enacting various dances, they hasten and jump.

Having partaken of this *torma* of ambrosia,
Accomplish various efficacious deeds,
Advance the knowledge of those who are worthy,
Inspire devotion in those who are unworthy,

Eliminate harmful enemies and hindrances.

III. Exhortation to the ḍākinīs of the twenty-four excellent places[16]

Oṃ Āḥ Hūṃ. Having come to the place of offerings with the *torma* adorned with sacred articles, blessed and sealed with the five kinds of flesh and the five ambrosias, and having partaken of this oblation, (5b) O *ḍākinīs* and the heroines of the twenty-four places, I beseech you to eliminate all the hindrances of inner and outer factors, and to bestow completely the highest and the ordinary accomplishments.

Hūṃ Bhyo
From the twenty-four excellent places,
The twenty-four foremost *ḍākinī* ladies.
Attended by a host of ten million *ḍākinīs*,
The heroines reside in the invisible space
Their entourage consists of one hundred million *ḍākinīs*.

Bhyo
Some are women black in colour,
Wearing the requisites of decomposed corpses,
Stained with spots of grease and blood,
Smeared with human ashes, they are pale blue,
With their grey hair bound up at the back,
Their head-dresses are made of dead flowers,
Their toothless mouths laugh with ha ha,
Their feet move with staggering paces.
Though displaying such appearances,
They manifest the true Dharma to the worthy ones.
One becomes initiated by merely encountering them. (6a)

Having partaken of this *torma* of ambrosia,
Accomplish various efficacious deeds,
Grant a way of life free of anxieties,
Bestow trouble-free enjoyments.

Bhyo
Some are women full of youth,
Adorned with various ornaments,

[16] These are the twenty-four sacred places mentioned in different *tantras*. They are generally referred to as *pīṭhas*, but often they are further divided into subgroups. The names and the number of these places are not consistent in different texts. Frequently, the various lists provide the names of more than twenty-four places. For a discussion and a list of the twenty-four places see, G. Tucci's *lndo-Tibetca*, III.2, 38–45. See also *The Saṃvarodaya-tantra*, Selected Chapters, ed. & trans. by S. Tsuda, Tokyo, The Hokuseido Press, 1974, Chapter 7.

Marked with the colours of each family,
They duly perform the works of their families.

Some are beautiful with shades of white,
They are the partners of the Vakra family,
They inspire towards enlightenment

Some are yellow-white full of splendour,
They are the partners of the Ratna family,
They inspire towards the highest achievements.

Some are red and of beautiful physique,
They are the partners of the Padma family,
They inspire towards happiness free of afflictions.

Some are pale blue with angry faces,
They are the partners of the Karma family,
They inspire to benefit every living being.

Some are like the blue sky with whitish fringes, (6b)
They are the partners of the Tathāgata family,
They inspire towards the highest truths.

All of them are awesome like this.
Their beautiful faces radiate with majesty,
Their bodies are full of vigour,
Their heads adorned with Jewel crowns,
They clasp their hero partners,
Their waists are adorned with little golden bells,
Which, when pressed to their bodies, sound *sil sil*.

Their countenances are possessed of lotus teeth,
Their gentle utterances resound in harmony,
Their soothing voices sound with the melody of Brahmā,
As they sing the *vajra*-song of highest delight

Having partaken of this *torma* of ambrosia,
Accomplish different efficacious deeds,
Bring happiness to polluted bodies,
Increase experience in unpolluted minds.

Bhyo
Some have the form of quite ordinary women.
Of the different worldly occupations,
There is not one they do not perform. (7a)

Some are interpreters who know the Dharma,
They transform the hue of ordinary knowledge.

Some act crazily selling intoxicating drinks
They make nonsense of false knowledge.

Some copulate, for they are prostitutes,
They bring together wisdom and means.

Some are cleaners and washerwomen,
They purify the residues of impurities.

Some are killers and murderesses,
They do their killing in the minds of false views.

Some are hurtful thieves,
They bring others' minds under their control.

Some perform austerities, they are the *brāhmaṇis*,
They cut off the flow of worldly existence.

These and many others, the endless hosts,
To the south of Meru in Jambudvīpa,
From the twenty-four excellent places,
You come for the benefit of living beings.
Using numerous and various devices,
You convert by means of different actions.

Partake of this *torma* of ambrosia, (7b)
And since you are not fixed to one kind of action,
Let there be spontaneous success for us *yogins*,
For those who are making invocations,
For those who are immersed in the eight worldly affairs,[17]
And for all living beings everywhere.

IV. Exhortation to the ḍākinīs of this world

Oṃ Āḥ Hūṃ. Having come to the place of offerings with the *torma* adorned with sacred articles, blessed and sealed with the five kinds of flesh and the five ambrosias, and having partaken of this oblation, O flesh eating *ḍākinīs* of this world, I beseech you to eliminate all the hindrances of inner and outer factors, and to perform the efficacious deeds.

Hūṃ Bhyo
From terrifying and dreadful graveyards,
The *ḍākinīs* of this world, powerful and mighty,
Awesome and ghastly appearances,
Female bodies with dreadful faces.

[17] *aṣṭalokadharmas* / *'jig rten chos brgyad*: gatn, loss, pleasure, pain, fame, defamation, praise, blame.

They hold skulls and drink plenty of blood,
Devour human corpses and whistle songs, (8a)
Disturb meditation and roam about crowded places.
All of them without exception,
Having partaken of this *torma* of the order,
Let them in accord with their sacred bonds,
Protect the pledge and perform the efficacious deeds.

V. Exhortation to the ḍākinīs of the eight dreadful graveyards

Oṃ Āḥ Hūṃ. Having come to the place of offerings with the *torma* adorned with sacred articles, blessed and sealed with the five kinds of flesh and the five ambrosias, and having partaken of this oblation, O *ḍākinīs* and mistresses of the eight projected dreadful graveyards, I beseech you to pacify all the hindrances of inner and outer factors, and to perform the efficacious deeds.

Bhyo
O delightful ones in the abode of lasting freedom.
Within encompassed by the *vajra*-enclosure,
Without stand the incomparable palaces.
You reside in the eight great graveyards:
gTum drag can and Tshang tshtng 'khrigs,
'Uru 'uru 'bar and 'Jigs su rung, (8b)
Ha ha rgod and Kila sgrogs,
Mun pa mi bzad and Nags tshal che.[18]

O eight mothers, you are the mistresses of the dreadful graveyards,
With wrath you hold choppers and skulls of blood,
Your bodies contracted on the left and flung out on the right.
O mothers with your entourage of hundreds of thousands,
Having partaken of this *torma* of the bond,
Perform the efficacious deeds entrusted to you.

VI. Exhortation to the twenty-eight īśvarīs[19]

Oṃ Āḥ Hūṃ. Having come to the place of offerings with the *torma* adorned with sacred articles, blessed and sealed with the five kinds of flesh and the five ambrosias, and having partaken of this oblation, O twenty-eight *īśvarīs*, I

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[18] In the 17th chapter of the *Saṃvarodaya-tantra* the eight dreadful cemeteries (*aṣṭaśmaśāna*) are described as part of the *maṇḍala*. Their Sanskrit names are given as follows: Caṇḍogra, Gahvara, Vajravālā, Karaṅkin, Aṭṭahāsa, Lakṣmīvana, Ghorāndhakāra, Kilikilārava. *The Saṃvarodaya-tantra*, *op. cit.*, 123.
[19] The twenty-eight *īśvarīs* (Tib. *dbang phyug ma*) are included in the group of the Wrathful Deities described in the so-called *Tibetan Book of the Dead*. One such list can be found in Detlef Ingo Lauf, *Secret Doctrines of the Tibetan Books of the Dead*, Boulder & London, Shambhala, 1977, 150–52.

beseech you to pacify all the hindrances of the inner and outer factors, and to perform the efficacious deeds.

Bhyo
Seven *ḍākinīs* come from the east,
Six abide in the knowledge-sphere,
One acts as the consort of Means,
She is the *ḍākinīs* of the Vajra family in the east. (9a)
Come here, partake of the adorned *torma*,
And perform the pacifying rite.

Bhyo
Seven *ḍākinīs* come from the south,
Six abide in the knowledge-sphere,
One acts as the consort of Means,
She is the *ḍākinī* of the Ratna family in the south.
Come here, partake of the adorned *torma*,
And perform the rite of prosperity.

Bhyo
Seven *ḍākinīs* come from the west,
Six abide in the knowledge-sphere,
One acts as the consort of Means,
She is the *ḍākinī* of the Padma family.
Come here, partake of the adorned *torma*,
And perform the rite of subduing.

Bhyo
Seven *ḍākinīs* come from the north,
Six abide in the knowledge-sphere,
One acts as the consort of Means,
She is the *ḍākinī* of the Karma family. (9b)
Come here, partake of the adorned *torma*,
And perform the wrathful rite.
Obedient to the orders of Vajradhara,
O *īśvarīs*, the twenty-eight mothers,
Having partaken of this *torma* of the orders,
Perform the four rites one by one.

VII. Exhortation to the twelve brTan mas

Oṃ Āḥ Hūṃ. Having come to the place of offerings with the *torma* adorned with the sacred articles, blessed and sealed with the five kinds of flesh and the five ambrosias, O twelve Vajra brTan mas who protect the realm of Tibet, you twelve protectresses or twelve Ya mas, together with your servants and

attendants, partake of this oblation, avert all lust, anxiety, contagious diseases, plagues, epidemics, inauspicious times, famine, wars and quarrels, and perform the efficacious deeds.[20]

Bhyo
Drink blood together with these oblations, (10a)
And so come here in your ethereal bodies.
Come here protectresses, come here,
Fulfil the pledge and perform the deeds.

bDag nyid chen mo, rDo rje Kun grags ma,
dPal ldan lha ri, rDo rje g.Ya' ma skyong,
Gangs kyi yum chen, rDo rje Kun bzang,
'Brog chen 'khor 'dul, rDo rje bGegs kyi gtso—
O great demonesses, the four of you,
Clad in many pendulous ornaments,
Surrounded by your entourage of slaves and servants,
Come here, fulfil the pledge and perform the deeds

Gangs dkar sha med, rDo rje dPal dang ldan,
Kha rag khyung btsun, rDo rje dPal gyi yum,
rMa n rab 'byams, rDo rje Drag mo rgyal,
gSer chen mkha' lding, rDo rje Klu mo rgyal—
O great *yakṣasīs*, the four of you,
Clad in many pendulous ornaments, (10b)
Surrounded by your entourage of slaves and servants,
Come here, fulfil the pledge and perform the deeds

Kong btsun de mo, rDo rje Bod khams skyong,
bTsan la lo ro, rDo rje sMan gcig ma,
sMan btsun 'ug chos, rDo rje g.Yar mo bsil,
g.Yu'i dril bu, rDo rje Zu le ma—
O great medicinal ladies, the four of you,
Clad in many pendulous ornaments,
Surrounded by your entourage of slaves and servants,
Come here, fulfil the pledge and perform the deeds.

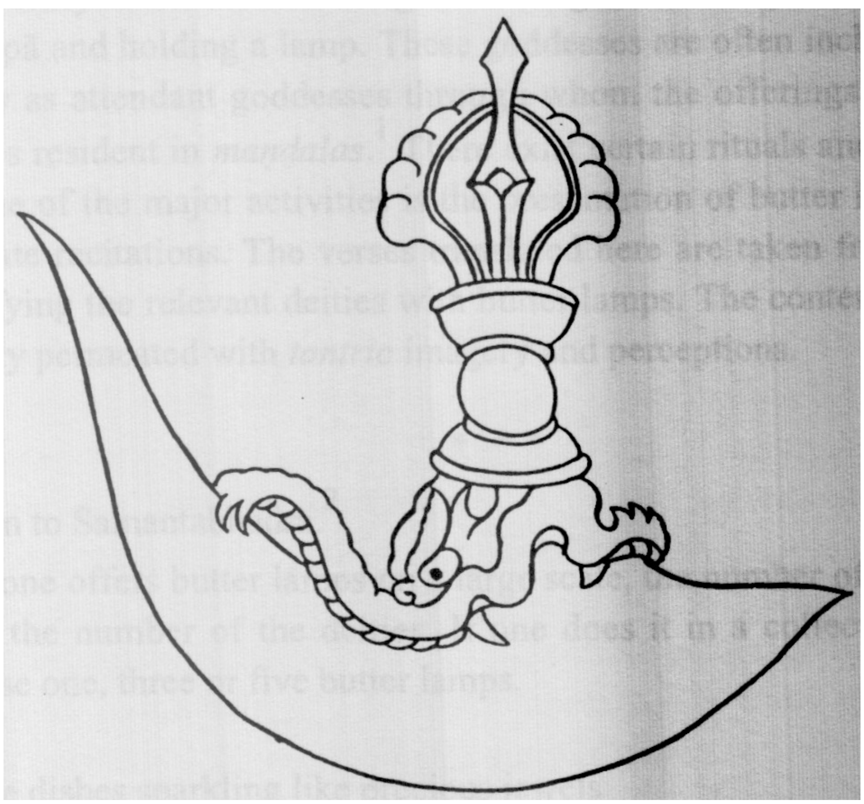
Previously during the first world age,
At the time of calling from the Indian land,
The great teacher Padmasambhava,
And his friend Glang chen dpal seng ge,

[20] The Twelve brTan mas are described in René de Nebesky-Wojkowitz, *Oracles and Demons of Tibet, The Cult and Iconography of the Tibetan Protective Deities*, s'Gravenhage, Mouton & Co., 1956, 181–98.

Gave you the control over vast territories,
Endowed you with secret *vajras*,
And bestowed upon you names of liberation.
For the sake of averting all illnesses,
Contagious diseases and epidemics,
Partake of this oblation of the order, (11a)
And accomplish the deeds entrusted to you.

Clasping the hands

Bhyo Bhyo, avert, avert, avert plagues, avert diseases, avert epidemics, smut, frost, hail, these three, inauspicious times, famine, bad omens in the day-time and evil dreams in the night, all these, fierce enemies, *yakṣas* and wicked demons. To all of them, death! Let them die! *Bhyo Bhyo*, avert, avert. I beg you to perform the works of averting (evil) and converting (people).



Offering Butter Lamps

Butter or oil lamps are used in all Buddhist traditions as items of worship and veneration, which are placed around *stūpas* or on altars in front of Buddhist images. In *tantric* rituals, the butter lamps constitute one of the seven standard offerings, which are presented to the deities with appropriate recitations. This group of seven offerings includes: two kinds of water, one for the face (*argha*) and one for the feet (*pādya*), flowers (*puṣpa*), scent (*gandha*), incense (*dhūpa*), lamps (*dīpa* or *āloka*), and food (*naivedya*). Sound (*śabda*) is often added to make up a group of eight offerings. There also exists a group of eight goddesses who personify and hold these eight offerings, including the goddess of light called Dīpā and holding a lamp. These goddesses are often included in different *maṇḍalas* as attendant goddesses through whom the offerings are presented to the deities resident in *maṇḍalas.*[1] There exist certain rituals and festivals during which one of the major activities is the presentation of butter lamps along with appropriate recitations. The verses translated here are taken from a short ritual for gratifying the relevant deities with butter lamps. The content of these verses is strongly permeated with tantric imagery and perceptions.

* * *

Salutation to Samantabhadra.[2]

When one offers butter lamps on a large scale, the number of lamps should be equal to the number of the deities. If one does it in a collective manner, one should use one, three or five butter lamps.

Hūṃ
These dishes sparkling like precious jewels
Overflow with the best ambrosia of human fat and grease.
These lamps, radiant and refulgent,

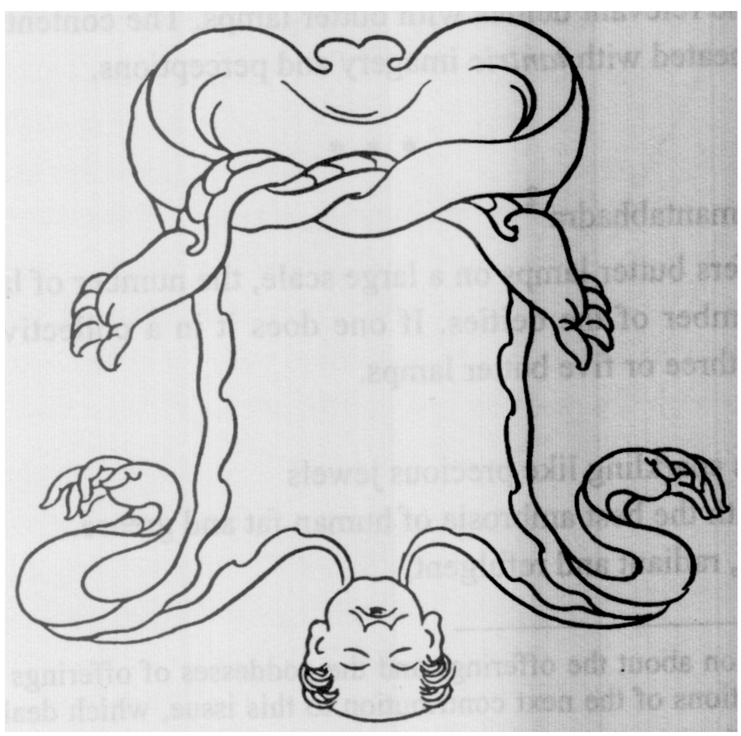
[1] More information about the offerings and the goddesses of offerings can be found in the relevant sections of the next contribution to this issue, which deals with the three types of *sādhana*.
[2] *Mar me'i skong bshags kyi bkol byang*, included in *Rin chen gter mdzod*, volume Cha, 85, published in Paro, Bhutan, 1976.

Destroy with their lustre the mass of darkness.
I fill and gratify with them the hearts
Of the divine host of the three root deities.

These dishes of my bodily form and colour
Overflow with the liquid of my blood and bones.
These lamps of radiance and emptiness
Kindle the bright lamps of the five senses.
I fill and gratify with them the hearts
Of the *ḍākinīs* of the Vidyādhara assembly.

These dishes of my speech's subtle channels
Overflow with the liquid of my inner winds.
These bright lamps emulating the lustre of emptiness
Kindle the bright lamps of speech and sound.
I fill and gratify with them the heart
Of the chosen deity of my tradition.

These dishes of my steady mind as the firm semen
Overflow with the liquid of selfishness and discursive thoughts.
These bright lamps of knowledge and emptiness in one
Kindle the lamps of the perfect self-knowledge.
I fill and gratify with them the heart
Of the *guru* of the Vidyādhara assembly.



Three Types of Evocation (*sādhana*)

Sādhana, often translated as evocation, coercion or visualisation, constitutes one of the principal meditational and ritual devices invented and employed in the Buddhist *tantras* Broadly speaking, the basic concept and structure of *sādhanas* consist in visualising one deity or a group of deities. In the first instance, one creates a mental image of the particular deity in conformity with its iconic representation as explained in its sādhana text. This image is called the pledge-being (*samaya-sattva*) or the pledge-deity (*samayadevatā*), and it represents a visionary mental representation of the deity, which is comparable to the eidetic images produced during the *kasiṇa* meditation. Next, one recites the deity's seed syllable (*bīja* or *hṛdaya*) and summons the corresponding representation called the knowledge-being (*jñāna*-sattva) or the knowledge-deity (*jñānadevatā*) from the sphere of emptiness perceived as luminosity. The iconic appearance of the knowledge-being is identical to the mentally projected image of the pledge-being. However, it is not a mere vision, but essentially, so far as the meditator is concerned, a true and potent aspect of the deity. One welcomes the knowledge-being and then merges it with the pledge-being. Once the two beings are fused together into one indistinguishable union, which is often compared to water mixed with water, one is confronted with a fully perfected deity with whom one can interact in a variety of ways as specified in ritual and meditational texts. In the *tantras*, the visualised deities or *maṇḍalas* constitute and function as expedients, in a comparable way to the Mahāyāna expedients (*upāya*), through which one perfects oneself and performs the activities for the benefit of all living beings. The effectiveness and efficacy of the meditational activities performed during *sādhana*s for one's own and other people's benefit, and of the tantric rituals performed externally, essentially depend on the engagement and operation through the visualised deities.

In some works on tantric meditation, the visualisation of deities is equated with the *śamatha* meditation, and the meditation on the perfected awareness of reality as understood in the *tantras* with the *vipaśyanā* meditation.[1]

[1] *Bhāvanāyogāvatāra* / *rNal 'byor sgom pa la 'jug pa* by Kamalaśīla, Tibetan Tripiṭaka, Peking edition, vol. 102, 42.1.5–5.4.

When *sādhanas* are performed as meditational devices, one aims to perfect one's own spiritual progress, and when *sādhanas* are executed as the central component of *tantric* rituals, the ritual performer aims to achieve all kinds of mundane and transcendent benefits and attainments.

When one performs *sādhana*s as meditational exercises in order to perfect one's mental dispositions, and to advance one's progress towards the state of liberation, one interacts with one deity or many deities through a whole range of meditational devices in an attempt to acquire their attributes, powers and identity. The ultimate goal is to achieve a union with the visualised deities, and thus to assume a status equal to them. The Mahāyāna teaches that all living beings possess the seed of buddhahood, which should be cultivated and purified in the form of *bodhicitta*. In the *tantras*, this seed of buddhahood is transformed into visionary images of enlightened deities and Buddhas with whom one identifies oneself. Ultimately one identifies oneself with one's own buddhahood inherent within oneself. However, while the Buddhas represent perfected manifestations of buddhahood, the meditator and all unenlightened living beings need to purify their inherent buddhahood. Thus, just as in the Mahāyāna, the *bodhicitta* is progressively purified and perfected through various exercises such as the practice of the six perfections, in the same way in the *tantras*, one perfects one's inherent buddhahood through visualised deities through whom one progressively frees oneself from *saṃsāric* imperfections and bonds, and eventually transforms oneself into a perfected Buddha. Although in *sādhanas* one worships and identifies oneself with the visualised deities, ultimately one worships oneself and asserts one's inherent buddhahood.

When one employs *sādhanas* in ritual performances, one summons the deities, and then engages their powers, mostly through worship and praises, to accomplish their assigned functions and to bestow the desired benefits and attainments.

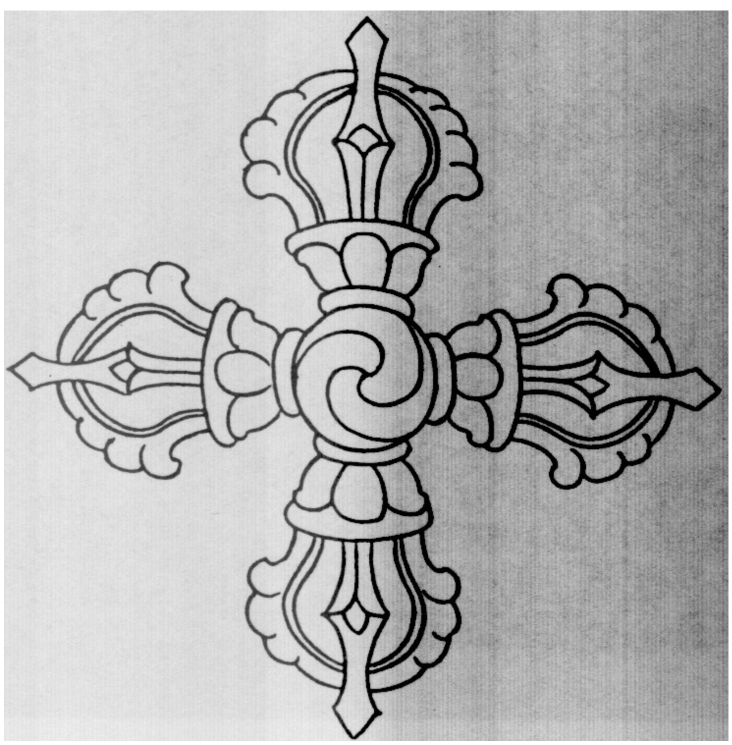
At the end of meditational exercises, or at the completion of externally performed rituals, one dissolves the mental images of the visualised deities. The knowledge-beings are requested to depart and proceed to the primordial sphere of emptiness, and the pledge-beings are dissolved into light or within one's body.

There are three major types of *sādhanas*, namely self-generation or visionary self-perception as a deity, visualisation of deities in a vase, and visualisation of different groups of deities arranged in *maṇḍalas* positioned in front of oneself. Although each of these three types of *sādhana* has its own specific characteristics and applications, their conceptual and meditational elements are essentially the same. In addition to the *sādhanas* which use images, there are also *sādhana* type meditational practices, which instead of images, focus on non-personified expedients such as light or the movement of the vital winds within the body.

The present exposition of the three types of *sādhana* details the method described in the texts appertaining to the Yoga Tantra. All three types of *Sādhana* are explained in connection with the *maṇḍala* of Sarvavid Vairocana. More specifically, the entire exposition represents an abridged version of a Tibetan text, which is a kind of manual on the principal rituals performed in connection with the Buddha Sarvavid Vairocana[2] and his *maṇḍala* as described in the *Sarvadurgatipariśodhana-tantra*.[3] It is a composite text in the sense that it is a product of a very long ritual tradition, which is said to have originated in India with Ānandagarbha, and which was transmitted to Tibet where it was widely propagated by the famous Tibetan translator Rin chen bzang po (958–1055), and eventually adopted and further systematised by the various masters of the Sakyapa (Sa skya pa) order.

The exposition of the rituals in the *Kun rig cho ga'i rnam bshad* is divided into two major parts, namely the ritual activities performed by a *vajra*-master for his own benefit, and the rituals performed for the benefit of his disciples and other people. The information provided here is culled from part one, which essentially explains the three principal types of *sādhana* and a whole range of relevant activities. The primary reason for selecting this text is that it explains not only the basic execution of the three types of *sādhana*, but it also provides many explanatory details, and interprets the significance of doctrinal concepts, *mantras*, *mudrās*, and other ritual and meditational elements.

* * *



[2] The abridged title of this work is *Kun rig cho ga'i rnam bshad*, and its full title is *dPal ngan song thams cad yongs su sbyong ba'i sdig sbyong sgo dgu'i rnam bshad gzhan phan mdzes rgyan*. Block print acquired in India.
[3] *Sarvadurgatipariśodhana-tantra*, Delhi, 1983, 311.



4. *Vajra*-bell (*vajraghaṇṭā*) and *vajra*



5. The five Buddha crown. From left to right: Ratnasambhava, Vairocana, Amitābha, Amoghasiddhi.

I. SELF-GENERATION AS A DEITY[4]

The meditational process of self-*yoga*[5] (9a) is explained in three consecutive stages: 1. preliminary *yoga*,[6] 2. meditation on the protective circle,[7] and 3. self-generation.[8]

1. Preliminary yoga

Purificatory and protective activities

When one enters the place of evocation, one should pronounce the *mantra* "*Oṃ vajra-pledge Hūṃ*"[9] and make the gesture of Vajradhara. In general, the above *mantra* and *mudrā* of Vajradhara are used on the occasions of entering the place of evocation, meditating on the absolute thought of enlightenment, entering *maṇḍalas*, and identifying oneself with deities.

One envisages one's seat as resting on a lotus and a lunar disc. In order to eliminate and dispel the obstructive spirits,[10] one envisages oneself as Vajrayakṣa, pronounces "*Oṃ Vajrayakṣa Hūṃ*," makes his gesture at the heart, and envisages the obstructive spirits as becoming dispersed. It is said in the *Vidyottama-tantra* that this is done in order to remove the obstructive spirits, who defile the purity of the offerings, and induce adverse mental dispositions in the performer.

Next, in order to destroy all impurities in the articles for worship, one makes the gesture and pronounces the *mantra* of Vajrānala. One envisages fire and light dispersing from the made gesture, purging all the defilements of the offerings, and making them lustrous and excellent. Another method of purifying the offerings for worship is to pronounce and contemplate upon the following *mantra*: "*Oṃ pure by nature are all dharmas*, *pure by nature am I*."[11] In order to generate the vessels and articles for worship, first one envisages the vessels containing the articles for worship as assuming the form of the syllable *Oṃ*, which melts into light, and then becomes transformed into jewel vessels. Next, inside such jewel vessels, one envisages the articles for worship, which also assume the form of the syllable *Oṃ* and become transformed in the same way into divine articles (*lha-rdzas*). One envisages the offerings as pervading the whole of space, and one blesses them by pronouncing their appropriate *mantras*

[4] *Kun rig rnam bshad*, 5a–64b.
[5] *ātmayoga* / *bdag gi rnal 'byor*; also called *devatāyoga* / *lha'i rnal 'byor*.
[6] *sngon 'gro'i rnal 'byor*.
[7] *rakṣācakrabhāvanā* / *srung 'khor bsgom pa*.
[8] *bdag bskyed*.
[9] *oṃ vajrasamaya hūṃ*.
[10] *vighna* / *bgegs*.
[11] *oṃ svabhāvaśuddhāḥ sarvadharmāḥ svabhāvaśuddho 'ham*.

and making their *mudrās*. The *mantras* for the individual articles should commence and end with *Oṃ Āḥ Hūṃ*, the three seed-syllables of Body, Speech and Mind. The articles blessed in this way assume the form of the *vajra*-knowledge. After that, one produces the sounds of music (*rol mo*) by reciting the *mantra*, which starts with the words *vajradharmaraṇita*.[12] Through the execution of this procedure, one summons the objects of worship into space in front of oneself, blesses their places, and the articles for worship.

Taking the refuges

The reason for taking the refuges (8b) is rooted in the fear, which arises upon becoming aware that one and other living beings are oppressed by the three kinds of misery.[13] One makes an earnest aspiration that apart from the Three Jewels, there is no one else who is able to provide protection. One takes the refuges through the recollection of the excellent qualities of the objects of protection. As for the object of one's refuge, one envisages before oneself a jewel tree, having five branches with leaves and fruits, and resting within the radiant sphere of all the pure directions. On the flowers of the central branch, there is a lion throne surmounted by lotuses and lunar discs on which there are the root *guru*, Vairocana, the Buddhas of the remaining four families, Locanā and the remaining Buddha goddesses, the sixteen Vajrasattvas, Lāsyā and the other goddesses of offerings, the four guardians of the *maṇḍala* portals, the sixteen *śrāvakas*, the twelve Pratyeka Buddhas, and the sixteen wrathful deities surrounded by attendant deities. On the branch at the front, there is the host of deities of the *maṇḍala* of the tutelary deities.[14] To the right, there are the Buddhas in their glorified manifestations (*saṃbhogakāya*). At the back, there is a heap of books, which are arranged like a rocky hill and epitomise the revealed teachings and knowledge. To the left, there are the Dharma-protectors[15] together with the host of the wealth god Vasudeva.[16] At the front of this sphere of refuge, one arranges all living beings, and one adheres firmly with devotion to the compassion of the highest Jewel. Applying one's thought to the root deities, the chosen deities, and the Buddhas, one takes refuge in the Buddhas as the teachers of the path. Applying one's thought to the sustaining Dharma, one takes refuge in the sacred *dharmas* having the nature of the revealed teachings and

[12] See footnote 63.
[13] *trayaduḥkhatā* / *sdug bsngal gsum*: misery as misery (*duḥkha-duḥkhatā* / *sdug bsngal gyi sdug bsngal*); misery due to the conditioned elements (*saṃskāra-duḥkhatā* / *'du hyed kyi sdug bsngal*); and misery due to change (*vipaṇāma-duḥkhatā* /*'gyur ba'i sdug bsngal*). For the eight kinds of misery see *Mahāvyutpatti* 2233–40.
[14] *yi dam*.
[15] *dharmapāla* / *chos skyong*.
[16] Nor lha.

spiritual realisation (*lung rtogs*). Applying one's thought to the Bodhisattvas and others, one takes refuge in the Sangha of the best and noble ones. One envisages a variety of bright rays, which disperse from the objects of refuge, touch all living beings, remove the obstructions of their sins, and place them in the auspicious circumstances of gaining the abode of the Three Jewels. One also envisages the objects of refuge as melting into light and dissolving into oneself. Through executing this procedure, the blessing of the Three Jewels penetrates and abides in all one's mental dispositions.

Raising the thought of enlightenment

There are two ways of raising the thought of enlightenment (*bodhicittotpāda*), namely absolute and relative. (10b) In the first case, one abides in the natural state of things, and perceives that all the conditioned and unconditioned *dharmas* are non-existent apart from the mind, that from the primordial beginning the mind's nature is emptiness, and that one is without a self on account of being free from the subject and object perceptions. In the case of the relative thought of enlightenment, one generates boundless compassion towards all living beings that are fettered by the firm bonds of clinging to the self without understanding the natural state of things. One purifies the obstructions of their sins, and duly places them in the Buddha stage (*bhūmi*). One should generate the thought of enlightenment, which constitutes the union[17] of the relative and absolute truths.[18]

2. Meditation on the protective circle

Next, one proceeds to envisage the protective circle (*rakṣācakra*). (10b) The main exposition of the protective circle given here follows the *Vajradhātu-mahāmaṇḍala*[19] and several related sources, and the concluding activities are explained on the basis of a different group of sources.

Blessing of one's body, speech and mind

One begins by blessing one's body, speech and mood. One pronounces the *mantra* "*Oṃ pure by nature are all dharmas*" and so forth, and one meditates on the *dharmas* as being empty, devoid of a self, and essentially pure by nature. By doing so, one performs the inner purification, which removes the three defects of the mind,[20] making it pure and radiant. One becomes able to meditate. Such is the blessing of one's mind.

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[17] *yuganaddha / zung 'jug*.
[18] *satyadvaya* / *bden gnyis*.
[19] rDo rje 'byung ba.
[20] covetousness (*abhidhyā*), spitefulness (*vyāpāda*), and wrong views (*mithyā-dṛṣṭi*).

Next, one envisages oneself as Vajrasattva arising from the nature of one's meditation on emptiness. One does this because it is said in the *tantras* that one should abide in the place of Vajrasattva, and that it is necessary to assume the self-conceit (*ahaṃkāra*) of Vajrasattva in all one's comportments.[21] At the throat of Vajrasattva, one envisages a red syllable *Hrīḥ* from which there arises a red eight-petalled lotus having the nature of Speech of all the Buddhas. The front petal becomes transformed into a tongue with the letter *A* placed on the top of it. From the letter *A* there emerges a lunar disc with the syllable *Hūṃ* resting at its centre, and then from the syllable *Hūṃ* a white five-pronged *vajra*. One pronounces "*Oṃ vajra-tongue*" and concurrently envisages the *vajra* and the lunar disc dissolving into one's tongue and transforming it into a *vajra*. Through executing this procedure, one eliminates the four defects of speech.[22] When one's speech becomes purified, one becomes endowed with the ability and power to pronounce *mantras*. Such is the blessing of one's speech.

Lifting one's hands in front of the face, one envisages two letters *A* on the palms of one's hands and from each letter *A* lunar disc surmounted by the syllable *Hūṃ*. Next, one envisages the syllables *Hūṃ* becoming transformed into five-pronged *vajras*, which dissolve into one's hands and assume the form of one's hands and fingers. One perceives one's hands as having the nature of *vajras* and the fingers as having the nature of one-pronged *vajras*. Through executing this procedure, the three defects of one's body[23] become purified, and one gains the power to make *mudrās* Such is the blessing of one's body.

Self-generation as a wrathful deity

Next, one generates oneself as the wrathful deity of the Buddha families. Assuming the mental state of Vajrasattva, one pronounces the syllable *Hūṃ* and envisages oneself as being transformed into a body blazing with fire, and then into the wrathful deity Krodhānala.[24] The body of this deity is all in flames and it is blue in colour. He has one face and two hands holding a *vajra* and a bell. He sits with his legs crossed and is completely surrounded by a mass of blazing names Which form a halo. One pronounces three times "*Oṃ grasp vajra-pledge Hūṃ Vaṃ*"[25] and at the same time one makes with one's hands the inner *vajra*-bond. Next one places the gesture known as the wrathful *terintirī* on the forehead, throat and heart, and one envisages one's body, speech and mmd as becoming merged with the wrathful deity's Body, Speech and Mind, and one

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[21] *īryāpatha* / *spyod lam*.
[22] false hood (*mṛṣāvāda*), slander (*paiśunyavāda*), abuse or harsh words (*pāruṣyavāda*), and idle or useless talk (*saṃbhinnapralāpa*).
[23] murder (*prāṇātipāta*), theft (*adattādāna*), unchastity (*kāmamithyācāra*).
[24] Khro bo me.
[25] *oṃ grihṇa vajrasamaya hūṃ vaṃ*.

assumes the deity's mental self-conceit. Placing once more the *terintirī* gesture on the head, forehead, right ear, nape, and left ear, one repeats five times "*Oṃ Vajravālānalārka consecrate me*."[26] As one recites this *mantra*, one envisages on the above five bodily places blue five-pronged *vajras* standing upwards, and above them, the bodily colours and the *mudrā* symbols of the five Buddha families. Next, one creates a beautiful armour by pronouncing "*Oṃ Ṭuṃ*" and making two *vajra*-bond gestures, which are placed to the left of the heart, on the throat, on the nape, to the right of the heart, between the breasts, at the centre of the heart, on the throat, at the back, and finally on the forehead. It is stated in the *Vajraśekhara-tantra* that the syllables *Oṃ Ṭuṃ* constitute special armour which accomplishes all goals. Next, one envisages a piece of while silk, one cubit wide and twenty-one cubits long, and one perceives it as becoming knotted on the nine places of one's body. One places the palms on the forehead moves them down, and while pronouncing "*Oṃ Vajra rejoice Hoḥ*,"[27] one envisages the silk cloth unfolding from the level of one's ears and gradually covering one's entire body.

The above exposition, starting from the time of taking the refuges and up to this point, explains the procedure of generating oneself as a wrathful deity of the Buddha families.

Destruction of obstructive spirits

Prior to visualising the protective circle, (15a) one should drive away the obstructive spirits. One pronounces "*Oṃ Vajrajvālānalārka Hūṃ*" and placing the left *vajra*-fist at the heart, one brandishes the *vajra* with the right *vajra*-fist. One applies one's wrathful mind and envisages countless *vajras* dispersing from the *vajra* in one's hand, and destroying the very fierce obstructive spirits. In order to destroy the medium fierce obstructive spirits, one makes the gesture of the *vajra*-flame, pronounces three times "*Oṃ Vajrajvālānalārka Hūṃ kill*, *burn*, *consume*, *break*, *battle*, *Hūṃ Pha*,"[28] and envisages a mass of flames dispersing in all directions and destroying the obstructive spirits. The minute and feeble obstructive spirits are destroyed by merely making the gesture of Vajranetrī and pronouncing three times "*Oṃ Vajranetrī bind all the obstructive spirits*."[29] As one pronounces the above *mantra*, one envisages rays of light endowed with the five wisdoms and dispersing from the hand gesture of Vajranetrī. These rays bind the obstructive spirits with five *vajra*-threads, making thus their bodies immobile, their speech faculties breathless, and their minds completely obtuse. This particular procedure is explained in the *Vajradhātu-mahāmaṇḍala*.

[26] *oṃ vajrajvālānalārka abhiṣiñca mām*.
[27] *oṃ vajra tuṣya hoḥ*.
[28] *oṃ vajranala hana daha paca matha bhañja raṇa hūṃ phaṭ*.
[29] *oṃ vajranetri bandha sarvavighnān*.

However, some meditational masters say that in the first instant one pins down the obstructive spirits, and then binds and burns them.

Visualisation of protective enclosures

One envisages a set of protective enclosures in order to prevent the obstructive spirits from penetrating inside the meditational space. Placing the outstretched *vajra*-bond gesture on the ground, one pronounces "*Oṃ vajra be firm for me*, *bind and protect all Svāhā*,"[30] and one envisages the sphere beneath oneself as being transformed into a vast expanse resembling a plateau made from *vajra*-earth. One binds the *vajra*-fists, moves them in a circular manner like a fire-brand, and then making the forefingers into hooks, one places them above the head. While making this gesture of Vajrabhairavanetra, one pronounces "*Oṃ hulu hulu Hūṃ Phaṭ*" and envisages the production of a square *vajra*-summit in the sphere above oneself. Next, making the gesture of Vajrayakṣa and saying "*Oṃ Vajrayakṣa Hūṃ*," one envisages a second summit, which is lower and beneath the square *vajra*-summit. This summit is also square but it is a little smaller. Next, one makes the gesture of Vajroṣṇīṣa, and pronouncing "*Oṃ druṃ bind Haṃ*"[31] one envisages a *vajra*-enclosure at the eastern direction. This enclosure does not have any summits similar to those just described, but it simply stretches like a vast curtain. Inside this enclosure, one creates a second enclosure with upper and lower summits by making the gesture of Vajrapāśa and saying "*Oṃ Hūṃ Vajrapāśa Hrīḥ*." A similar vajra-enclosure is produced at the western direction by making the gesture of Vajrapatākā and pronouncing "*Oṃ flying Vajrapatākā flutter*."[32] Then placing the gesture of Vajrayakṣa on the face, which is in fact the gesture of either Vajrakāla or Vajrakālī, and reciting "*Oṃ Hrīḥ Vajrakālī be fierce Phaṭ*" one envisages a massive shower of *vajras* falling down in the remaining cardinal and intermediate directions. This shower of *vajras* destroys all the obstructive spirits, and produces a *vajra*-enclosure with upper and lower summits at the northern direction. A similar *vajra*-enclosure is produced at the southern direction by making the gesture of Vajraśikharā and saying "*Oṃ Vajraśikharā Ruṭ Maṭ*." The double binding above and at the eastern direction is made because it is said in some texts that Brahma and Indra are very powerful.[33] (17b)

Next, on the outside and at a long distance from the above described square enclosure, one produces another square enclosure made of one hundred thousand piled-up crossed *vajras*. This enclosure is erected by making the gesture of

[30] *oṃ vajra dṛḍho me bhava bandha rakṣa sarvān svāhā*.
[31] *oṃ ruṃ bandha haṃ*.
[32] *oṃ vajrapatāke pataṃgini raṭa*.
[33] The title of the work which makes such a statement is given as *mGon po kun snang gi rgyud*.

Vajrakarma and saying "*Hūṃ Vajrakarma*." Next, one makes the gesture of Vajrahūṃkāra, pronounces the syllable *Hūṃ*, and envisages the construction of a round *vajra*-enclosure positioned inside the square enclosure made up of the crossed *vajras*. After that, one makes the *vajra*-bond gestures, pronounces "*Oṃ vajra-binding Vaṃ*" and envisages a round *vajra*-tent surmounted by one half of a five-pronged *vajra*, and pitched inside the round enclosure of Vajrahūṃkāra. Inside this tent, there is a square enclosure. which joins together the upper summits of the above four cardinal directions.

The above described visualisation epitomises the illusory relative truth (*saṃvṛti*). Since the form of one's own hatred becomes projected in the form of obstructive spirits, which cause difficulties, all the activities, which cause obstructions, and which induce obstructions, ultimately represent the play of one's own mind. It is on the basis of this assumption that one visualises the protective circle which has the form of wisdom. It is a superior method of dispelling all the hindrances on one's path. In the *Vajraśekhara-tantra*, the nature of the mind is described in the following way: "One's mind is called Māra and the obstructive spirits are also one's mind. The obstructive spirits arise from mental constructions. One should dispel all one's mental constructions and subdue the mind which is difficult to subdue."

Worship of the wrathful deity

Now comes the second part (19a) which deals with the concluding activities.

First one summons the wrathful deity and offers worship and praises. Next, one envisages oneself as the wrathful deity Krodhānala. After that, one disperses rays of light from one's heart and admonishes with them the Buddhas, who abide in the *dharmakāya* in union with their *prajñās*. In order to destroy demons and obstructive spirits, one envisages them appearing in bodily forms, and being surrounded by a host of corresponding wrathful beings of knowledge, who blaze with fierce flames. One summons them by snapping one's fingers and pronouncing "*Oṃ vajra-gathering*."[34] Holding the *vajra* and the bell, one recites the following verses:

> "Vajra-wrath, your mind endowed with the non-dual wisdom blazes with the radiance resembling the fierce conflagration at the end of times. It is through this kind of activity that you destroy the category of ignorance, which clings to the self (*ātman*) and obstructs the path of *tantric* liberation of those who are to be converted. You also dispel all the obscurities which pervade the offerings. You destroy all fears of Yama whose hatred removes the force of happiness and virtue, and in particular you arise in the bodily form of the great wrathful hero who overcomes

[34] *oṃ vajrasamāja*.

> demons. Your manifestation as a hero has all the required characteristics and emblems, such as wearing a tiger's skin and other attires, which duly induce fear. Inflict injury and destruction through your fierce activities upon all the spheres of the adverse mental engagements of the obstructive spirits, demons and all other spirits who cause hindrances to the progress on the path of liberation. Since you bestow knowledge and wisdom, you abide as a king of knowledge and a wrathful deity of wisdom. Upon being summoned to remove the obstructions to all spiritual aspirations, please come here to protect living beings by means of compassion against the fear of the hostile demons and obstructive spirits. I offer you worship and praises. Please remember me with compassion and come to this place."

One summons the wrathful king along with his retinue by reciting the following words: "*Oṃ*. *O King of vajra-wrath together with your retinue*, *Oṃ come*."[35] One offers them seats by saying "*Oṃ vajra-lotus*,"[36] and one envisages them taking their appropriate places in the cardinal and intermediate directions on the outer sections of the protective circle, and at the same time destroying the obstructive spirits. Next, one disperses from their hearts the goddesses of offerings through whom one offers the items of worship. One executes this activity by reciting the *mantras* and making the *mudrās* of the goddesses of offerings. After that, one makes the five gestures of the *mahāmudrā* and rings the bell three times. Alternatively, one holds the *vajra* and the bell on the right and left breasts and recites the following verses:

> "Without separating from emptiness whose nature permeates the sphere of the *dharma-reality* (*dharmatā*), without separating from the *dharma*-body revealed as the non-dual knowledge epitomised by the wisdom having the unique flavour of self-knowledge, and without abandoning the activities performed through the manifested body (*nirmāṇakāya*) in the world of conventional truth, you become manifested in the bodily forms appropriate to convert living beings in accordance with their circumstances. On this particular occasion, in order to subdue the evil ones who cannot be subdued by peaceful means, you knowingly follow the correct expedients, and appear in wrathful bodies that terrify all the evil ones. I bow down and praise the great wrathful host whose radiant fire discharges terror."

[35] *oṃ vajrakrodharāja saparivara oṃ ehi*.
[36] *oṃ vajrakamalas tvaṃ*.

Giving an order to the obstructive spirits

Next, one gives an order (*ājñā*) to the obstructive spirits. (21b) One does it by making a threatening gesture with the right hand and moving it away from one's face, while reciting the following verses:

> "Listen the host of gods, serpents and other obstructive spirits, who live and reside in this place of perfecting and worshipping the great *maṇḍala* of Vairocana. O obstructive spirits, who disturb me the performer, and who disrupt the work of drawing the great *maṇḍala* in this place, I ask you to go away to some other place. Should you disobey this order, I, as a wrathful *vajra*, will cleave your heads into hundreds of pieces with this blazing *vajra*, which has the nature of the non-dual mind and wisdom of all the Buddhas."

Self-protection

One protects oneself with the so-called *mantras* of the four syllables *Hūṃ*.[37] (22a) Placing the gesture of Vajrahūṃkara at the heart and reciting "*Oṃ Sumbha Sumbha Hūṃ Pha*," one envisages a blue five-pronged *vajra* emerging at the heart. Touching the forehead and reciting "*Oṃ hold hold Hūṃ*," one envisages a *vajra*-jewel emerging on the forehead. Touching the throat and reciting "*Oṃ hold and bestow*, *hold and bestow Hūṃ*," one envisages an eight-petalled lotus emerging at the throat. Touching the head and reciting "*Oṃ lead in Hoḥ*, *Lord Vajra-king Hūṃ Phaṭ*," one envisages a crossed *vajra* on the head.

Next, one protects the place and the *yogic* activities by destroying the obstructive spirits. This is done by executing once more the same *mantras* and accompanying gestures, while turning in a clockwise way towards the cardinal and intermediate points of the compass, starting with the eastern direction for the cardinal directions, and with the south-eastern quarter for the intermediate directions. As one turns in a clockwise direction, one envisages protective circles that blaze with radiant light.

The self-protection with the gestures and *mantras* of the four Vajrasattvas of the Karma family is done by making their appropriate gestures and reciting their *mantras*, which are as follows: "*Oṃ Vajrakarma Kaṃ*, *Oṃ Vajrarakṣa Hoḥ*, *Oṃ Vajrayakṣa Hūṃ*, *Oṃ Vajrasandhi Vaṃ*." The above *mantras* are not the same as in the *Sarvadurgati-pariśodhana-tantra*, but they are taken from the *Sarvatathāgatattvasaṃgraha* and the *Vajraśekhara tantras*.

[37] *oṃ sumbha sumbha hūṃ*.
oṃ grhṇa grhṇa hūṃ.
oṃ grhṇāpaya grhṇāpaya hūṃ.
oṃ ānaya hoḥ bhagavan vajrarāja hūṃ phaṭ.



6. Drawing of Vajrasattva

The hundred syllables of Vajrasattva

One makes oneself firm (23a) by reciting three times the hundred syllables of Vajrasattva. During the first two recitations, one rotates the *vajra* at the face and rings the bell in a staccato manner. During the third recitation, one holds the *vajra* on the left breast and rings the bell in a continuous manner.

> "*Oṃ*. Vajrasattva protect my pledge. Vajrasattva be in attendance, be firm for me, be favourable to me, remain attached to me, promote me, and grant me all attainments. Ascertainer of all *karma*, make superior my mind *Hūṃ Ha Ha Ha Ha Hoḥ*. O Lord Vajra of all the Tathāgatas do not abandon me. Vajra-Essence, Great Pledge-being *Āḥ*." (25a)

3. *The process of self-generation*[38]

The process of self-generation as the deities of the Sarvavit *maṇḍala* is executed in three stages: seminal meditation which perfects the deities,[39] generation of the resultant deittes,[40] and recitations.[41]

Seminal meditation which perfects the deities

One begins by envisaging oneself as Vajrasattva, (25b) radiant and having the letter *A* placed on each palm. Next, one transforms the letters *A* into lunar discs. In the centre of the lunar disc on the right palm, there rests the syllable *Hūṃ* having the nature of the perfected great compassion and the relative thought of enlightenment. In the centre of the lunar disc on the left hand, there rests the letter *A* imbued with the nature of wisdom understood as emptiness, and of the absolute thought of enlightenment. The syllable *Hūṃ* and the letter *A* rise upwards and face each other. On their edges and on the palms, there are positioned the short and long vowels, which one recites twice. When one recites them the first time, they rotate around the syllable *Hūṃ* in a clockwise direction, and when one recites them the second time, they rotate around the letter *A* in an anticlockwise direction. On the right and left thumbs, one envisages a white syllable *Oṃ;* on the forefingers, a blue syllable *Hūṃ*; *on* the middle fingers, a yellow syllable *Trāṃ;* on the ring fingers, a red syllable *Hrīḥ*; on the little fingers, a green syllable *Aḥ*. Next, one envisages the syllables on the fingers of the right hand as becoming transformed into the five Buddhas: on the right thumb Vairocana, white in colour and making the gesture of the supreme enlightenment; on the forefinger Akṣobhya, blue in colour and making the gesture of touching the earth; on the middle finger Ratnasambhava, yellow in colour and making the gesture of giving; on the ring finger Amitābha, red in

[38] *bdag bskeyd*.
[39] *lha 'grub pa'i rgyu bsgom pa*.
[40] *'bras-bu lha bskyed pa*.
[41] *gtad pa'i bzlas pa*.

colour and making the gesture of meditation; and on the little finger Amoghasiddhi, green in colour and making the gesture of protection. On the fingers of the left hand one envisages the five Buddha goddesses: on the left thumb Vajradhātvīśvarī;[42] on the forefinger Locanā;[43] on the middle finger Māmakī;[44] on the ring finger Pāṇḍaravāsinī;[45] and on the little finger Tārā.[46] Apart from their female appearances, the above goddesses fundamentally resemble their corresponding Buddhas. One envisages the male and female deities seated on the tips of the fingers transformed into one-pointed *vajras*. The deities should reflect each other in a similar way to the images reflected in mirrors. This is called the union of reflected images. As one views the deities, one meditates on the knowledge of joy, which arises from adhering to this particular visualisation. Placing one's palms together and reciting "*Oṃ mutual convergence of all the dharmas*,"[47] one envisages the male and female deities mutually touching each other, and one meditates on experiencing the joy of knowledge, which arises from this visualisation. At this point, one should perceive the sameness (*samatā*) of all dichotomies such as *saṃsāra* and *nirvāṇa*, subject and object, conditioned and unconditioned *dharmas*. Next, folding together the *vajra*-palms and saying "*Expand expand*, *all the dharmas become penetrated*, *vajra-palms*,"[48] one envisages the male and female deities embracing each other. During this visualisation, one meditates on experiencing the knowledge of joy, and on all the *dharmas* becoming pervaded by suchness (*tathatā*). Once again, making the *vajra*-bond gesture and pronouncing "*Oṃ all the dharmas are mutually penetrated*, *vajra-bond*,"[49] one envisages the male and female deities becoming merged into an indistinguishable union, which is similar to water mixed with water. At this moment, one abides in the knowledge which arises from this visualisation, and one perceives all the conditioned *dharmas* as becoming completely dissolved within the *dharma*-reality (*dharmatā*). This perfect union of all the *dharmas* epitomises the union of the relative and absolute truths.

Next, one proceeds to envisage one's mind as having the nature of clear light.[50] While reciting three times "*Vajra-bond destroy*"[51] and making three

[42] rDo rje dbyings kyi dbang phyug ma.
[43] rDo rje thugs ma.
[44] rDo rje dbang bskur ma.
[45] rDo rje rntshon cha ma.
[46] rDo rje kun ma.
[47] *anyonyānugatāḥ sarvadharmāḥ*.
[48] *sphara sphara anupraviṣṭāḥ sarvadharmāḥ vajrāñjali*.
[49] *anyonya anupravṣṭāḥ sarvadharmāḥ vajrabandha*.
[50] *prabhāsvara / 'od gsal ba*.
[51] *vajrabandha traṭa*.

times the *vajra*-bond gesture, on envisages one's body, speech and mind becoming purified from all the obstructions of sins. Since the mind by its very nature is clear light, all its adventitious (*āgantuka*) impurities become destroyed by the unbreakable *vajra*. Placing the thumbs inside the *vajra*-bond gesture, and reciting ten or up to one hundred times "*Oṃ vajra-penetration A*,"[52] one envisages inside one's heart the primordial five-pronged *vajra*[53] standing on a lunar disc. At the same time, one envisages the primordial *vajra* descending from the hearts of the Tathāgatas, dissolving into the *vajra* in one's heart, and pervading one's body and mind with the kind of bliss which is completely free from all depravities.[54]

It is said in some sources that the visualisation of the primordial *vajra* strengthens the meditation, which induces the descent of knowledge at the time of receiving the consecrations (*abhiṣeka*). Some sources say that the origin of the primordial *vajra* stems from the occasions when the Buddhas, at the moment of their enlightenment, are conferred by the previous Buddhas by saying "Good (*sādhu*)." According to some commentaries, the primordial *vajra* is bestowed after the diadem consecration (*mukuṭābhiṣeka*) when one receives a red five-pronged *vajra*. However, in reality, the primordial *vajra* constitutes the very essence of Vajrasattva, who epitomises the timeless thought of enlightenment as clear light. The timeless being (*sattva*) is represented by such deities as Vajrasattva, Samantabhadra and Śrīparamādya. It is further explained in some sources that the primordial buddhahood does not have any cause. Taking into consideration all the above statements, it is asserted that when the essential nature of the thought of enlightenment becomes fully realised, and completely cleansed from all impurities, it constitutes the Buddha's *dharmakāya*. This body is called Mahāvairocana, and it is said to abide in the form of a *vajra*, which rests on a lunar disc inside the hearts of the five Buddha families abiding in the *saṃbhogakāya*. It is said in the *Sarvatathāgatatattvasaṃgraha* that "the lord Mahābodhicitta as the Bodhisattva Samantabhadra abides in the hearts of all the Tathāgatas." It is also said in the *tantras* that the Tathāgatas abide in one's body in the form of the being-*vajra* (*sattvavajra*) of the *vajra*-sphere (*vajradhātu*) of all the Tathāgatas. Thus, according to the *tantras* and their commentaries, the being-*vajra* and the primordial *vajra* have the same meaning. The primary notion of the primordial *vajra* is the radiant mind as the non-dual union (*yuganaddha*) of awareness and emptiness (*rig stong*) envisaged in the form of a lunar disc and a *vajra*. It is Mahāvairocana, as the mind of all the Buddhas, who descends as the primordial *vajra* having the form of a lunar disc and a *vajra*. It

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[52] *oṃ vajrāveśa a*.
[53] *dang po'i rdo rje rtse lnga pa*.
[54] *anāsravasukha / zag med kyi bde ba*.

is said in some texts that the so-called descent of knowledge (*ye shes phab pa*) implies the descent of the knowledge-*vajras* of all the Tathāgatas of the ten directions into Vajrasattva as the knowledge-being (*jñānasattva*) abiding in one's heart. Concerning the colour of the *vajra*, the commentary on the *Śrīparamādya* and some other texts state that the primordial *vajra* is red and blazes with red light.

In order to make one's knowledge firm, one makes the *vajra*-bond gesture and recites "*Abide*, *be firm for me*, *be eternal for me*, *empower my heart*, *grant me all attainments Hūṃ Ha Ha Ha Ha Hoḥ*"[55] In this *mantra*, the syllable *Hūṃ* represents the wisdom of the pure absolute, the four syllables *Ha* represent the other four wisdoms, and the syllable *Hoḥ* represents their unity. (30b)

Generation of the resultant deities

It is said in certain sources that one should generate the so-called all-pervasive Vajrasattva arising form the rays of light which benefit other living beings. (32b) What is the significance of Vajrasattva in this context? In general, it is Vairocana who is the overall master of all the families *maṇḍalas*. He is differentiated into Vairocana and Mahāvairocana. The essence of the Bodies of the five Tathāgatas, who gained the perfect buddhahood in the Akaniṣṭha abode through the projection from the absolute sphere, is represented by Vairocana. The generative cause of the mind undifferentiated from the Mind of Vairocana, and of Vairocana, Vajrasattva and other deities arising from one's own mind, is represented by Mahāvairocana endowed with the character of the beginningless and endless *dharmadhātu*. Thus, Vairocana represents the *sambhogakāya* and Mahāvairocana the *dharmakāya*. Mahāvairocana arising in a bodily form (*rūpa-kāya*) becomes manifested as Vajrasattva. It is for this reason that Vajrasattva is referred to in different texts as the master or father of all the Tathāgatas.

One begins the process of visualisation by pronouncing "*Oṃ pure by nature are all dharmas*" and so forth, and by envisaging all the *dharmas* as dissolving into emptiness having the form of clear light. (33b) From the nature of emptiness there emerges the syllable *Paṃ*, and from it the letter *A* resting on a lotus. From the letter *A* there emerges the syllable *Hūṃ* which rests on a lunar disc and has the nature of one's pure mind[56] free from discursive thoughts.[57] The syllable *Hūṃ* becomes transformed at the navel into a white five-pronged *vajra* marked with the syllable *Hūṃ*. Then from the syllable *Hūṃ* there disperse rays of light through which one offers worship to the noble ones (*ārya*), and performs the works for the benefit of living beings. After that, one brings back

[55] *tiṣṭha vajra dṛḍho me bhava śāśvatho me bhava hṛdayaṃ me adhiṭstha sarvasiddhiṃ prayaccha hūṃ ha ha ha ha hoḥ*.
[56] *cittatva / sems nyid*.
[57] *avikalpa / rnam par mi rtog pa*.

the rays of light and absorbs them within oneself. It is through the transformation of these rays of light that one envisages oneself becoming metamorphosed into Vajrasattva. On this occasion, Vajrasattva is white in colour and sits with his legs crossed. He wears silk garments and is adorned with ornaments. He holds a five-pronged *vajra* in his right hand placed at the heart, and a bell in his left hand positioned to the side of his face. This visualisation constitutes the generation of oneself as a deity.

Next, one blesses oneself with the *mudrās* of the body, speech and mind in order to remain inseparably united with the blessing of the deities. One performs this activity because it is said in the *Sarvatathāgatatattvasaṃgraha* that "since one has fears of damaging the pledges of Vajrasattva and other deities, one should receive their blessing by binding their *mudrās*." In order to bless one's body and to retain the pledge of Body, one places the palms on the forehead, and pronouncing "*Oṃ rend rend all the obstructions Hūṃ Pha*,"[58] one envisages one's body becoming merged with the Body of the Tathāgatas. Placing the palms on the throat, and pronouncing "*Oṃ break break all the obstructions Hūṃ Pha*,"[59] one envisages one's speech becoming merged with the Speech of the Tathāgatas. Then, in order to bless one's mind and to retain the Speech pledge, one places the *vajra*-palms, or the *vajra*-bond gesture, at the heart, and pronouncing "*Oṃ cut cut all the obstructions Hūṃ Phaṭ*,"[60] one envisages one's mind becoming merged with the Mind of the Tathāgatas.

Next, one receives the consecration of the five Buddhas. Making the gesture of Vajrapāṇi above the head, and reciting "*Oṃ Vajra consecrate Hūṃ*," one envisages Akṣobhya resting on one's head. Making the gesture of Durgatipariśodhanarāja above the forehead, and reciting "*Oṃ Buddha consecrate Oṃ*," one envisages Vairocana on the forehead. Making the gesture of consecration over the right ear, and reciting "*Oṃ Ratna consecrate Trāṃ*," one envisages Ratnasambhava over the right ear. Making the gesture of destroying sins over the left ear, and reciting "*Oṃ Karma consecrate Aḥ*," one envisages Amoghasiddhi over the left ear.

It is said in the *Sarvadurgatipariśodhana*: "Having conceived in one's mind all the *dharmas* as having no essence, one should visualise a lunar disc arising from the letter *A*. Then, conceiving inside it the (deity's) seed-syllable, one envisages the pledge-gesture. Proceeding in this way, the performer should accomplish the process of transformation. He should do it in the manner of (the deity's) self-*yoga*. Next, he should bless the *mudrā* with the (deity's) seed- syllable and the appropriate gesture. Following the above and subsequent orders,

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[58] *oṃ bhṛta bhṛta sarvāvaraṇāni hūṃ phat*.
[59] *oṃ traṭa traṭa sarvāvaraṇāni hūṃ phaṭ*
[60] *oṃ chinda chinda sarvāvaraṇāni hūṃ phaṭ*.

he should consecrate himself with the Buddhas."[61] Thus by means of this threefold *vajra*-rite, one generates oneself as a deity resting on a seat produced from emptiness, and then one blesses oneself and performs the consecration.

Next, one performs the relevant activities for the benefit of other living beings. (36b) First, one visualises oneself as Vajrasattva. Next, one envisages rays of light, which disperse from the spot between the eyebrows, pervade into space, and then converge from emptiness. This particular light penetrates the thoughts of all living beings in general, and in particular the thoughts of those abiding in the three evil destinies and the dead. This light pacifies for them all evil causes and all painful fruitions, and it enables them to gain divine and human bodies.

Recitations

One envisages the root *vidyā*[62] with its syllables arranged like a rosary around a white syllable *Hūṃ* resting on a lunar disc inside one's heart. (38b) One disperses from this *mantra*-garland a mass of countless rays of light, which pacify the sufferings of all living beings, and in particular the sufferings of the three evil destinies. These rays of light perform the beneficial activities for the sake of living beings by executing the twelve acts of the Buddha. They place living beings in the sphere of Vajrasattva, and then, they converge and dissolve into one's heart. One envisages this activity of dispersing and converging rays of light while one recites the root *vidyā*.

The root *vidyā* represents the sound of non-dual knowledge, which constitutes the foundation of all the deities and attainments (*siddhi*). It is also a stabilising force (*adhiṣṭhāna*) enunciated in the form of syllables. When one executes the recitations, one can concurrently perform the activities of dispersing and converging rays of light. While doing this, one envisages oneself in the form of a deity whose body is radiant like a rainbow. Alternatively, one sets one's mind on emptiness through the *mantra* sounds, or one generates the correct knowledge about the natural state of things. Essentially, one focuses on the elimination of suffering among living beings, and one meditates on the recited *mantras*. It is said in some *tantras* that if one's mind strays and thinks about other things, one achieves no results, even if one performs recitations for one aeon. It is thus important that one must remain attentive, otherwise the *mantra* efficacy becomes impaired, and one commits a serious offence (*upānantarīya*). The root *vidyā* should be recited either three or six hundred thousand times. At the end of the recitation, one envisages oneself as the protector Mahākāruṇika, purifies the sins

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[61] *Sarvadurgatipariśodhana*, Delhi, 1983, 67.

[62] *oṃ namas sarvadurgatipariśodhanarājāya tathāgatāyārhate samyaksaṃbuddhāya*, *tadyathā*, *oṃ śodhane śodhane sarvapāpaviśodhane śuddhe viśuddhe sarvakarmāvaraṇaviśuddhe svāhā*.

of living beings, and requests to receive a blessing. One recites three times the hundred syllables of Vajrasattva in order to make firm one's meditation and recitation. Next, one offers worship and recites verses of praise. When one completes the presentation of offerings and recitations, one rings the bell and recites: "*Oṃ the melody of the Vajradharma*, *vibrating in all the buddhakṣetras*, *resounds with the teaching of the perfection of wisdom*, *and delights the mind of Vajrasattva*. *Hūṃ Hūṃ Hūṃ Ho Ho Ho*."[63] Finally, one recites the verses of praise.[64]

The exposition of the meditational exercises from the time of taking the three refuges and up to this point focused on explaining the visualisation (*sādhana*) of oneself as a single hero. (53b)

The highest royal maṇḍala

One generates oneself as the master of the whole *maṇḍala*. As a preliminary activity, one repeats all the meditational exercises described in the previous sections, starting with the union of the reflected images and concluding with the recitations in the previous section. (55a) After that, one places oneself in space, and pronouncing "*Oṃ Ṣa*" and so forth, one purifies the receptacle world in emptiness, and then one generates a palace replete with seats. Next, one descends from the Akaniṣṭha abode, and sits down on the seat at the centre of the palace. Dispersing and converging rays of light from the *mantra* in one's heart, one generates oneself as Vairocana and projects his retinue. Alternatively, one generates one's mind over the seat, and then dispersing and converging rays of light produced through the transformation of the deity's *mantra* and the basic *vidyā*, one generates the chief deity, following the generation process, which is explained later on. When one recites "*Oṃ Ṣa*" or "*Emptiness*" and so forth,[65] one envisages emptiness in the form of clear light. Next, reciting "*Oṃ Bha*," one envisages a beautiful palace, which rests on the piled up primary elements, and which is replete with enclosures and seats. The generation of such a palace resting on the top of Mount Sumeru is detailed later on. On the central throne, consisting of a lion surmounted with a lotus and a moon, one visualises the essence of one's mind in the form of the basic *vidyā* arranged in a circle with Vairocana's *mantra* positioned in its centre. One disperses from these two *mantras* countless rays of light which illuminate all the universes (*lokadhātu*). These rays of light pacify the sufferings of all living beings and perform for their benefit the twelve acts of the Buddha. After that, they converge and dissolve

[63] *oṃ vajradharmarṇita praraṇita saṃpraraṇita sarvabuddhakṣetrapracalina prajnāpāramitā-nadasvabhāva vajrasattvahṛdayasaṃtoṣani hūṃ hūṃ hūṃ ho ho ho*.
[64] Translated in *Sarvadurgatipariśodhana*, Delhi, 1983, 107–8.
[65] See footnote 71.

into the Dharma-syllables. One envisages oneself as the Lord Vairocana by merging together the rays of light and the *mantra*. Next, one discharges the deities of the *maṇḍala* from Vairocana's heart and arranges them on their appropriate seats. In principle, one generates the deities with their appropriate *mantras*, which rest inside Vairocana's heart on a lunar disc encircled by the root *vidyā*. In the case of each deity, one executes the activity of dispersing and converging rays of light, and performs the works for the benefit of living beings. As the individual deities emerge from Vairocana's heart, one arranges them one by one on their appropriate seats.

The highest royal works

Next, one dissolve the knowledge-deities (*jñānadevatā*) into the pledge-deities (*samayadevatā*) generated in the previous section. (56b) One snaps the fingers, disperses rays of light from the hearts of the deities, and pervades with them the stainless sphere of the Buddhas. One admonishes the Buddhas with these rays of light, and then one envisages the emergence of the *maṇḍala* replete with its resident deities. According to the *Sarvatathāgatatattvasaṃgraha*, one summons the deities by snapping the fingers while reciting the *mantra* of the *vajra*-gathering (*vajrasamāja*), "*Oṃ Jaḥ Hūṃ Vaṃ Hoḥ*, *come Lord*" and so forth, and by envisaging the deities being arranged in the sky. While making the *mudrā* and reciting the *mantra* for offering the water for the face, one disperses from one's heart many white goddesses through whom one offers to the deities this particular kind of water. One executes similar visualisations when presenting all the remaining articles of worship.

Next, one envisages the execution of the *mudrās* by placing one's folded hands on the forehead and reciting "*Oṃ all the Tathāgatas*" and so forth. First, one makes the pledge-gestures of the four guardians of the *maṇḍala* portals, starting with Vajrāṅkuśa. Reciting "*Oṃ Vajrāṅkuśa Jaḥ*," one summons the deities positioned in the sky to approach the corresponding pledge-deities placed inside the visualised *maṇḍala*. Pronouncing "*Oṃ Vajrapāśa Hūṃ*," one joins together the corresponding deities. Saying "*Oṃ Vajrasphoṭa Vaṃ*," one binds them together, and finally saying "*Oṃ Vajrāveśa Aḥ*," one merges them together into indistinguishable unions.

Next, one blesses the deities on the three spots of their bodies, following the same procedure as it was done above in the case of the reflected images. After that, one performs the blessing with the four *mudrās*. This can be done in three different ways: extended, medium and short. The extended way, derived from the *Sarvatathāgatatattva-saṃgraha*, is executed in the following way.

The *samaya-mudrā* of Vairocana is made by placing one's hands together and pronouncing three times "*Oṃ Sarvavid Hūṃ*." One generates a five-pronged being-*vajra* (*sattvavajra*) from the syllable *Hūṃ* resting in Vairocana's heart.

One envisages his body as a mirage epitomising emptiness, and as being the same as the sky. The *samaya-mudras* of the remaining deities are made in a similar manner. One makes their pledge-gestures, pronounces three times their *mantras*, and envisages five-pronged being-*vajras*.

The *dharma-mudrās* are made by visualising a red *Hrīḥ* on the throats of the deities. The syllable *Hrīḥ* becomes melted and gives rise to a red eight-petalled lotus. The front petal of the lotus becomes transformed into a tongue with the letter *A* resting on its top. From the letter *A* there arises a lunar disc surmounted by a white syllable *Hūṃ*. From the syllable *Hūṃ* there arises a white five-pronged *vajra*. Finally, from the *vajra* there arise in sequence the seed-syllables of all the deities. The colours of the seed-syllables are the same as the bodily colours of their corresponding deities.

The *karma-mudrās* are executed by assuming the self-confidence of the chief deity, and by penetrating the thought-sphere of all the deities. Placing the *vajra*-fists at the face, and then on the left hip, one pronounces the first half of the basic *dhāraṇī*. Then, reciting the second half, one places the fists on the right and left breasts, and then one turns them three times in a circular way. Next, while making the *mahāmudrās* of the principal deities, and the *samayamudrās* of the deities of this world, one recites once the *mantra* of each deity. One issues crossed-*vajras* from the hearts of the deities, and envisages all the *dharmas* becoming dissolved into the state of clear light.

The *mahāmudrā* of Vairocana is executed by binding his *mahāmudrā*, visualising his body, and reciting his *mantra*. One generates in his heart a five-pronged being-*vajra* and meditates on the great thought of enlightenment. One acts in a similar manner with regard to the remaining deities. On this occasion, one does not penetrate the thought-sphere of the deities, but one merely assumes their self-confidence. (59b)

It is said in some texts that the basic character of the four *mudrās* consists in the acquisition of the essential nature of the deities. The primary aim of the four *mudras* is to acquire the *vajra*-nature of the Buddha's Body, Speech, Mind, wisdom and all other attributes. It is said in the *Sarvatathāgatatattvasaṃgraha* that "of whichever deity one makes the *mudrā*, one gains its nature." However, one should be aware that the interpretation of the four *mudrās* depends on the actual context and the stage of the practice. Thus, when they are interpreted from the perspective of the ground, path and result, in the case of the ground or the purified ground, the store consciousness (*ālayavijñāna*) and the earth element constitute the *mahāmudrā*, the stained mind (*kliṣṭamanas*) and the water element constitute the *samaya-mudrā*, the true knowledge (*jñāna*) and the fire element constitute the *dharma-mudrā*, and the five wisdoms received through the consecrations and the wind element constitute the *karma-mudrā*.

On the path of purification, emptiness as the gateway of liberation,[66] the thought of enlightenment and other related factors constitute the *mahāmudrā;* the signless (*animitta*), the perfection of giving and other related factors constitute the *samaya-mudrā;* the wishless (*apraṇihita*), wisdom and other related factors constitute the *dharmamudrā;* the non-accumulation of *karma* (*anabhisaṃskāra*), energy (*vīrya*) and other factors constitute the *karma-mudrā*. So far as the result is concerned, the *mahāmudrā* designates the mirror-like wisdom and the *dharmakāya;* the *samaya-mudrā* represents the wisdom of sameness and the *saṃbhogakāya;* the *dharma-mudrā* denotes the discriminating wisdom and the *jñāna-dharmakāya;* and the *karma-mudrā* epitomises the active wisdom and the *nirmāṇakāya*.

In the Yoga Tantra, the principal designations of the four *mudrās* are as follows. The deity's body represents the *mahāmudrā*, its speech the *dharma-mudrā*, its mind the *samaya-mudrā*, and its activities the *karma-mudrā*. The Buddha goddesses and the four Vajrasattvas are also affiliated with the four *mudrās*: Locanā and Vajasattva with the deity's body (*mahāmudrā*)*;* Māmakī and Vajraratna with the *samaya-mudrā;* Pāṇḍaravāsinī and Vajradharma with the *dharma-mudrā;* and Tārā and Vajrakarma with the *karma-mudrā*.

The fundamental character of the four *mudrās* is also explained with reference to the five *abhisaṃbodhis* and the four consecrations. As for the object of casting the *mudrās*, it is said that one dissolves the knowledge-beings into the pledge-beings, makes their *mudrās*, and transforms the pledge-beings into the knowledge-beings. While making the *mudrās* of individual deities, one assumes their nature. (62a) It is said in Buddhaguhya's *Kosalālaṃkāra* that the *mahāmudrā* is drawn, the *karma-mudrā* and *samaya-mudrā* are displayed, and the *dharma-mudrā* is recited.

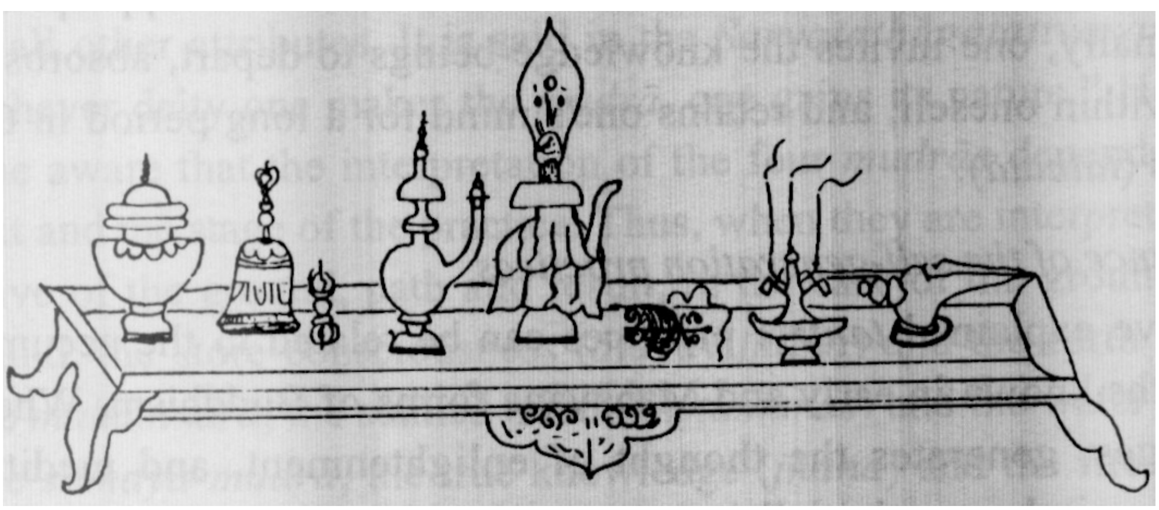
Next, one offers worship and recites praises in front of the *maṇḍala*, which epitomises the self-generation as deities. (62b) One makes it radiant and retains it in one's mind for a very long time. One recites the *mantras* of the deities, and envisages that actually the deities themselves recite their appropriate *mantras*. (63b) Finally, one invites the knowledge-beings to depart, absorbs the pledge-beings within oneself, and retains one's mind for a long period in the nature of suchness (*tathatā*).

Significance of the self-generation practices

The above explained *tantric* practices can be related to the accumulation and other paths known in early and Mahāyāna forms of Buddhism. When one takes the refuges, generates the thought of enlightenment, and meditates on the protective circle, one initially generates the highest thought of enlightenment,

[66] *vimokṣamukha / rnam par thar pa'i sgo*.

familiarises oneself with the works of Māra, and perfects the accumulation of virtues. This set of practices corresponds to the path of accumulation (*saṃbhāra-mārga*). The union of the reflected images denotes the path of engagement (*prayoga-mārga*). The destruction of evil and the descent of the knowledge-deities denote the category of knowledge which arises on the path of vision (*darśana-mārga*), and the activities which make that knowledge firm correspond to the path of inner cultivation (*bhāvanā-mārga*). The visualisation of oneself as Vajrasattva, the blessing of one's body, speech and mind, and the consecrations emulate the circumstances of becoming a Buddha in the Akaniṣṭha abode by means of the five *abhisaṃbodhis* and the relevant consecrations bestowed by the Buddhas. The activity of dispersing and converging rays of light corresponds to the Buddha's activities performed for the benefit of living beings. The visualisation of the great *maṇḍala* and the execution of the four *mudrās* epitomise the Buddha, who attained buddhahood in the unequivocal sense (*nītārtha*), and then taught the way of gaining buddhahood by executing the twelve Buddha acts in the realms responsive to the manifested bodies (*nirmāṇakāya*), and also by assuming different bodies in conformity with the dispositions of the potential converts. The activities of offering worship and the recitations of praises correspond to the supplication made by Brahma and other gods before the Buddha when they requested him to teach for the benefit of living beings. The dismantlement and dissolution of the *maṇḍala* demonstrate the way in which the *nirmāṇakāyas* pass into *nirvāṇa*. Then again, the engagement in the practice of the Dharma with the pride of the pledge-deities emulates the uninterrupted continuation of acting for the benefit of living beings through various manifestations for as long as *saṃsāra* is not emptied. All such practices serve as methods of perfecting (*sādhana*) the path of liberation. (64b)



II. VISUALISATION OF THE VICTORIOUS VASE[67]

This section explains the visualisation of one single vase replete with a set of deities and the performance of appropriate recitations. The visualisation method, which is detailed here, represents an abridged version of this particular type of visualisation. In more elaborate rituals, one uses a set of five or more vases. When one uses a set of five vases, in each vase one visualises one of the five Buddhas either alone or accompanied by a group of deities appertaining to his retinue as specified in the particular *maṇḍala* which is engaged during the ritual. When one uses more than five vases, one arranges one vase for each deity or one vase for each group of deities included in the particular *maṇḍala*.

Characteristics of the victorious vase

The vase, which contains deities, is called the victorious vase.[68] According to the *Vajraḍāka-tantra*, it should be made from gold, silver, copper or clay, and its capacity should be one *droṇa*, which is approximately two pints. According to the *Vajramālābhidhāna-tantra*, the circumference of the vase's belly should be sixteen fingers, the total height twenty fingers from the base up to the lip, and the lotus-spout and the lip should measure two fingers each. The vase must not be defective in any way or blackened at the base. According to the prevailing tradition, it should be filled with pure water and twenty-five or fifteen articles.[69] The neck of the vase should be fastened with pieces of silk of five colours, and the spout should be adorned with leaves and fastened with a garland of flowers. The vase should be marked with the symbols of the five Buddha families, and with a *vajra* symbolising the mind-*vajra* of all the Buddhas.

The vase as such is said to epitomise the non-duality of the five Buddha wisdoms. The lack of blackness at its base symbolises the purity of the five Buddha wisdoms, the large belly symbolises their vastness, and the long neck

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[67] *Kun rig rnam bshad*, 64b–70a.

[68] *vijayakalaśa / rnam rgyal bum*.

[69] According to the Kriya Tantra the vase should contain fifteen articles: five kinds of grain, five kinds of incense, and five kinds of jewels. Some other sources specify twenty five articles: five kinds of medicine, five kinds of grain, five kinds of jewels, five kinds of incense, and five kinds of essence. The *bsNyen sgrub dbang bskur dkyil 'khor gyi bya ba spyi la nye bar mkho ba'i sgrub mchod skong rdzas rnam kyi gsal byed padma'i chung po* (included in *Rin chen gter mdzod*, Paro, 1976, vol. Thi, 579), gives the following list of the twenty five articles. The five kinds of grain: rice, barley, wheat, white sesame, Indian beans or peas. The five kinds of incense: camphor, cloves (*li-shi*), saffron, nutmeg, red or white sandalwood. The five jewels: (the text says that the best jewels are difficult to obtain, and that those of good quality include): gold, silver, copper, iron and tin. The five essences: tiger's claw (*vyagranakha*), rush (*himavati*), *kandakari*, *indrahasta*, and *samudraphena*.

symbolises their profundity. The five jewels symbolise the fulfilment of all wishes of living beings by means of the five Buddha wisdoms. The five medicines epitomise the power of the five Buddha wisdoms to heal the disease of the moral defilements of living beings. The five kinds of grain denote the rich harvest of virtues amassed during the life-series of living beings. It is said in some sources that the content of the vase represents all kinds of blessing, the substance from which it is made stands for the purity of virtues, the adorned spout indicates the potential acquisition of emancipation, and the fastened neck represents the determination to benefit living beings. The scent, incense, water, and flowers inside the vase are said to epitomise the *dharmadhātu*. According to some texts, two-thirds of the vase should be filled with water, and the remaining one-third should be empty. The two-thirds filled with water are said to epitomise the two kinds of the *rūpakāya*, and the empty one-third is said to epitomise the *dharmakāya*.

Visualisation of the victorious vase

In order to dispel the obstructive spirits one makes the *mudrā* and recites the *mantra* of Vajrayakṣa. Next, one executes the meditational process of visualising the vase as being produced from emptiness, and as being made from perfect jewels. First, one purifies the actual vase in emptiness by reciting "*Oṃ pure by nature are all dharmas*" and so forth. Next, one envisages that from the nature of emptiness there arises the syllable *Paṃ*, and from it, the letter *A* resting on a lotus. From the letter *A* there emerges the syllable *Hūṃ* resting on a lunar disc. The syllable *Hūṃ* becomes transformed and gives rise to a perfect vase made of jewels, vast and large, having its neck fastened with a divine garment, its mouth adorned with a wish-granting tree, and its interior filled with pure water and all the required articles.

Visualisation of deities inside the vase

First, one envisages the thrones of the five Buddhas placed inside the above produced victorious vase. One throne is positioned at the centre and four thrones are positioned towards the four cardinal directions. The throne at the centre is supported by eight lions, the one to the east by eight elephants, the one to the south by eight stallions, the one to the west by eight peacocks, and the one to the north by eight *garuḍas*. On the top of the thrones, one envisages lotuses and lunar discs. In the case of the seats for the remaining deities of the *maṇḍala*, one envisages lotuses with lunar discs, which float on the surface of the water, and which are duly distributed in a similar way to the seats arranged in the *maṇḍala* visualised at the front.

Next, one should envisaged all the thirty-seven deities of the Sarvavid *maṇḍala* as being seated inside the vase on their appropriate thrones, beginning with Sarvavid Vairocana and ending with Vajraghanṭā. After that, one summons

the knowledge-deities, using the method of dispersing and converging rays of light. One envisages them gathered in a palace at the front, and one gratifies them with mentally produced offerings. Next, one merges the knowledge-deities with the pledge-deities seated inside the vase. One seals the deities on the three places of the their bodies with the *mantra* and *mudrā* of the Buddha's Body, Speech and Mind. After that, one executes in one's mind the consecrations with the appropriate *mantras* and *mudrās*, and one presents the items of worship, starting with the water for the face and concluding with the sounds of music. Finally, one executes the five *mahāmudrās*, rings the bell three times, and recites verses of praise.

The five *mahāmudrās* are executed in the following ways. In the case of Vairocana, one rings the bell with the left hand held at the heart, and one holds the *vajra* in the right hand positioned above the bell. In the case of Amitābha, one places the right hand together with the *vajra* on the lap. In the case of Amoghsiddhi, one makes the gesture of protection with the right hand. In the case of Akṣobhya, one makes the gesture of touching the earth by touching the right knee. In the case of Ratnasaṃbhava, one makes the gesture of giving by moving the hands from the left knee towards the right side. Finally, one shakes the *vajra* and rings the bell.

Recitations

It is said in the Caryā Tantra that the recitations over the vase should be performed one hundred and eight times. (68a). Following the general practice, first one recites the root *vidyā* one hundred and eight times for all the deities. After that, one recites the *mantras* of individual deities, if possible also one hundred and eight times. If one is unable to recite them one hundred and eight times, one should recite them at least three times or as many times as possible.

At the end of reciting the *mantras*, one offers the items of worship and recites the verses of praise. After that, one dismantles the *maṇḍala* inside the vase by inviting the knowledge-deities to depart to their sphere, and by dissolving the pledge-deities into light. Finally, one blesses oneself by reciting three times the hundred syllables of Vajrasattva.



III. VISUALISATION OF THE MAṆḌALA AT THE FRONT[70]

The *sādhana* of deities (70a) arranged inside a *maṇḍala* positioned at the front of oneself is executed in four consecutive stages: 1. visualisation of the *maṇḍala*, 2. worship of the deities, 3. entry into the *maṇḍala* and self-consecrations, and 4. activities of self-perfecting and recitations.

1. *Visualisation of the maṇḍala*

The evocation of the *maṇḍala* can be executed by following either short or long methods. When one follows the short method, one summons the deities by dispersing and converging rays of light, and one requests them to rest above the drawn *maṇḍala*. Next, one displays their gestures, offers them the items of worship, and makes them enter inside the drawn *maṇḍala*. When one follows the long method, first one visualises the *maṇḍala* palace and the pledge-deities. After that, one summons the knowledge-deities and executes all the remaining activities, just as they are detailed here below.

Visualisation of the maṇḍala foundation

Prior to the production of a palace as the foundation for the deities, one should expel from the evocation place all obstructive spirits with the *mantra* and *mudrā* of Vajrayakṣa. Next, one pronounces "*Oṃ Ṣa*" and "*Oṃ I am by my nature the knowledge-vajra of voidness*,"[71] and without taking the *maṇḍala* as one's mental object, one envisages emptiness in the form of clear light. It is said in the *Sarvadurgatipariśodhana* that the syllables *Oṃ Ṣa* denote the primary name of emptiness. In both *mantras*, the syllable *Oṃ* expresses a promise[72] to meditate on emptiness. The second *mantra* represents the emptiness of all the *dharmas* included within *saṃsāra* and *nirvāṇa*. It is a double emptiness, which denotes an absence of the *ātman* within the *dharmas*, and within the person (*pudgala*). When these two types of *ātman* are completely eliminated, the essence of the mind (*citta*) arises and shines forth with the primordial knowledge. Although the mind arises, it essentially abides in the *vajra*-nature, which cannot be split open by discursive thoughts. It is from this kind of emptiness that one generates the syllables *Oṃ Bha*, and transforms them into a replica of Mount Sumeru surmounted by a palace made of different jewels. The syllable *Bha* stands for "existence" (*bhava*). Mount Sumeru rests on the *maṇḍalas* made of the primary elements. The lowest is the wind *maṇḍala*, green in colour and shaped like a small bowl filled with grain. On the top of it, there is the fire *maṇḍala*, red in colour and triangular in shape like a red triangular *bali*. The third is the water

[70] *mdun bskyed*. *Kun rig rnam bshad*, 70a–178b.
[71] *Oṃ śunyatājñānavajra svabhāva atmako 'ham*.
[72] *pratijñā / dam bca' ba*.

maṇḍala, white in colour and round in shape like a drum. Above that, there is the earth *maṇḍala*, yellow in colour and square like a barley vessel. The earth *maṇḍala* is surmounted by Mount Sumeru, square in shape, and made from crystal[73] on the eastern side, lapis lazuli[74] on the southern side, rubies[75] on the western side, and gold[76] on the northern side. The summit of Mount Sumeru is overlaid with the *vajra*-ground, white in colour, square in shape, and having a crossed *vajra* at the centre. The ground is divided into twelve enclosures which epitomise the twelve links of dependent origination. On the top of the *vajra*-ground, one generates the *maṇḍala* palace. At the centre of the palace one envisages a lion throne, to the east an elephant throne, to the west a peacock throne, to the south a horse throne, and to the north a *garuḍa* throne. On the top of each throne, one envisages a lotus and a lunar disc. On the surrounding areas, one envisages the seats for the remaining deities of the *maṇḍala*.

Evocation of the pledge-deities

The evocation of the resident deities[77] can be done either by reciting the heart-*mantras*[78] alone or by executing the visualisation of dispersing and converging rays of light.

In the first case, one pronounces "*Oṃ Sarvavid purify and destroy all the obstructions Hūṃ Phaṭ*"[79] and envisages the lord Sarvavid Vairocana seated on the lion throne at the centre. After that, one applies one's mind to the places of the remaining deities, and pronouncing verbally their heart-*mantras*, one generates them one by one.

When one generates the deities by dispersing and converging rays of light, one produces with one's mind the heart-*mantra* of Vairocana, and one envisages it resting on his throne and being surrounded by the basic *vidyā*. One disperses from it rays of light through which one performs the activities for the benefit of all living beings by executing the twelve acts of the Buddha. Upon completing the twelve acts of the Buddha, one converges the rays of light, gathers them within the *mantra*-syllables, and generates the bodily form of Vairocana. One follows this pattern for each deity of the *maṇḍala*. At the centre of each deity's seat, one envisages its *heart*-mantra surrounded by the basic *vidyā*, and then executing the activity of dispersing and converging rays of light, one generates the bodily forms of the deities.

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[73] *sphaṭika / shel*.
[74] *vaiḍūrya*.
[75] *padmarāga*.
[76] *kanaka / gser*.
[77] *rten-pa lha*.
[78] *hṛdaya / snying po*.
[79] *oṃ sarvavit sarvāvaraṇāni viśodhaya hana hūṃ phaṭ*.

The bodily appearances of the deities and their arrangement in the *maṇḍala* are as follows. (78a)

Five Buddhas

Centre: Sarvavid Vairocana who is identified with one's *guru*. He is white because he abides in the nature endowed with two kinds of purity. Since he has accomplished the four Buddha-bodies, and since he constantly teaches the Dharma to the adepts of the four Buddha families, he has four white faces. Since he mainly performs the pacifying activities, his root face is turned towards the east. In order to indicate that although he exhibits various displays of his body and knowledge, but essentially never departs from the *dharmakāya*, his two hands are placed in the meditation posture. Since he resides in the body of non-dual union (*yuganaddha*), which does not rest within the confines of the appeased existence, his legs are placed in the crossed *vajra*-posture (*vajra-paryaṅka*).

East: Srvadurgatipariśodhanarāja generated from the *mantra* "*Oṃ Sarvavid Hūṃ*." His body is white with a touch of red, and he holds his hands in the posture of meditation. He is the king of the highest consecrations.

South: Ratnaketu generated from the *mantra* "*Oṃ Sarvavid Phaṭ*." His name epitomises the empowerment of transcendent qualities and the bestowal of all wishes. He is blue in colour and sits in the meditation, which bestows the highest attainments. He makes the gesture of giving with his right hand, and the gesture of meditation with his left hand.

West: Śākyamuni generated from "*Oṃ Sarvavid Āḥ*." He is yellow in colour and makes the gesture of preaching as a sign that he constantly proclaims the Dharma, which subdues living beings.

North: Vikasitakusuma generated from "*Oṃ Sarvavid Tratha*." He is green in colour. He sits in the type of meditation through which he protects living beings against the fears of *saṃsāra.* He makes the gesture of protection with his right hand, and the gesture of meditation with his left hand.

All five Buddhas sit with their legs crossed and wear the attires and garments similar to those of Vajrasattva. As the presiding Buddhas of the five Buddha families, they represent the Mind of Mahāvairocana in the form of the five wisdoms manifested as the *rūpakāya*.

Buddha goddesses

South-east: white Locanā generated from "*Oṃ Buddha-Locani Hūṃ*." She is called "Eye" because she epitomises the eye of wisdom, and as a sign of sealing with the eye of wisdom through the proclamation of the Dharma out of compassion for living beings, in her right hand she holds a wheel marked with an eye.

South-west: blue Māmakī generated from "*Oṃ Vajramāmaki Trāṃ*." Since she bestows the *vajra*-diadem consecration on all the Buddha families, she is called "Affection." Since she seals all of them with the five wisdoms as the Buddha Mind, she holds a five-pronged *vajra* in her right hand positioned at the heart.

North-west: red Pāṇḍaravāsinī generated from "*Oṃ Vajrapāṇḍare dehi dehi saddhi bodhi lokitaraṃba Svāhā*." As a symbol of the power of wisdom free from the subject and object dichotomy, her upper body is clad in a white garment, and this is also the reason why she is called "Lady in White Garment." As a sign of sealing all the Buddha families with the pure wisdom of the Buddha Speech, she holds a stalk of the red lotus in her right hand placed at the heart.

North-east: green Tārā generated from "*Oṃ Vajratāre tuttāre ture Hūṃ Hūṃ Hūṃ Sva Sva Sva Svāhā*." Since she liberates all living beings from *saṃsāra*, she is called "Saviouress." As a sign of sealing everything with the perfect activities of all the Tathāgatas, she holds a green stalk of the *utpala* flower in the right hand placed on the right breast.

The Buddha goddesses hold lunar discs in their left hands resting on the seats to indicate that they remain inseparable from the non-dual path of wisdom and means. They sit with their legs crossed, have beautiful bodily appearances and loving dispositions. These four goddesses represent the four portals of liberation (*vimokṣamukha*) and the excellent qualities of Mahāvairocana's *dharmakāya* manifested in the form of the *rūpakāya*.

Sixteen Vajrasattvas

On the adjacent circumference, one generates the sixteen Vajrasattvas resting on lotuses and lunar discs.

To the east, one generates the four Vajrasattvas of the Vajra family from the syllables "*Hūṃ Jaḥ Hoḥ Hūṃ*."

Vajrasattva is called "Diamond" (*vajra*) because he represents the *dharma*-nature (*dharmatā*) as emptiness of the mind. Since wisdom by its very nature is luminosity, he is "Being" (*sattva*). Through wisdom, his mind abides in the absolute sphere (*dharmadhātu*), and through compassion, he applies his mind for the benefit of living beings. Since he incorporates the being-body (*sattvakāya*), which comprises the unity of wisdom and compassion, he is Vajrasattva whose body is white. As a sign of being endowed with the nature of the timeless thought of enlightenment imbued with the five wisdoms, and since he becomes self-manifested in order to teach other living beings, he holds a five-pronged *vajra* and a bell.

Vajrarāja is yellow and holds a noose. He is the "Vajra-king" of the whole Vajra family on account of summoning all the Buddhas. He holds a noose as a

sign of gathering all living beings by means of the four means of conversion (*saṃgrahavastu*), and also because he summons all the Tathāgatas.

Vajrarāga is red and holds a bow with a strung arrow. Since he delights the Buddhas by contemplating the thought of enlightenment, and since he exerts his affection for the benefit of living beings, he is called "Vajra-passion." He holds the arrow of wisdom strung on the bow of means, which jointly epitomise the destruction of discursive thoughts and duality.

Vajrasādhu is green and holds a five-pronged *vajra*. Since he delights the Buddhas by accomplishing the works of the perfect enlightenment free from misconceptions (*viparyāsa*), and since he brings joy to living beings, he is called "Vajra-good." As a sign of delighting the Buddhas by saying "Good," he holds a five-pronged *vajra* in his hands placed at the heart, and makes the sound "Good" by snapping his fingers.

The above four Sattvas, as the manifestations of Mahāvairocana's Mind, represent the great thought of enlightenment. Taken individually they represent the thought of enlightenment, the agency for summoning the Buddhas, the wisdom that brings delight, and the great joy. It is so because of the following statement in the *Vajraśekhara-tantra*: "Vajrasattva arises through the generation of the thought of enlightenment. That thought as the *vajra*-essence becomes manifested in a fourfold manner."

On the four spokes to the south, one generates the four Vajrasattvas of the Ratna family from the syllables "*Trāṃ Rya Bhri Ha*."

Vajraratna is yellow and holds a wish-granting jewel and a bell. He is called "Vajra-jewel" because he personifies the cause, which perfects the minds of living beings through the knowledge having the nature of pure generosity. As a sign of perfecting the meditation of all the Buddhas, and of fulfilling all wishes in this and transcendent worlds, he holds a wish-granting jewel surmounted with a five-pronged *vajra* in his right hand placed at the forehead, and a bell in the form of a stalk in his left hand resting on the hip.

Vajratejas is red-golden and holds a solar disc. As he is endowed with the great radiance of wisdom, which brings liberation and destroys the darkness of ignorance, he is called "Vajra-radiance." As a symbol of manifesting all the Tathāgatas and bringing living beings to buddhahood, he holds a solar disc in his right hand placed at the heart, and rests his left hand on the seat.

Vajraketu is blue like the sky and holds a jewel-banner. Since he upholds the victory banner of the wish-granting jewel epitomising the ten powers (*bala*), the four grounds of self-confidence (*vaiśāradya*), and other Buddha qualities, he is called "Vajra-victory-banner." As a sign of perfecting all the beneficial and happy aspirations of living beings through the power bestowing benevolence, he holds

the banner of the wish-granting jewel in his right hand, and his left hand rests on the seat.

Vajrahāsa is white and holds a rosary made of ivory. Since he makes the Buddhas laugh, and since he invigorates the Bodhisattvas with the wonderful smile of delight permeated with the sorrow-free joy, which cannot be ascertained by mental reflections, he is called "Vajra-laugh." As a sign of delighting all living beings with the highest joy of the senses through bestowing the Dharma, in his right hand he holds an ivory rosary between two *vajras* raised on the right side of his face, and his left hand rests on the seat.

The above four Sattvas, as the manifestations of Mahāvairocana's Mind, represent four aspects of the perfection of generosity (*dānapāramitā*) having the nature of the consecrations. It is on account of the double accumulation of merit and wisdom that they are renowned as Vajraratnas. The essence of merit is like a jewel having four different qualities. The perfection of generosity is said to have here the nature of the consecrations because the four aspects of generosity, like the consecrations, wash away and remove the impurities inducing the adherence to the subject and object dichotomy, the causes of fear, hatred, and the forfeitllre of the Dharma.

To the west, one generates the four Vajrasattvas of the Padma family from "*Hrīḥ Dhīḥ Kruṃ Bha*."

Vajradharma is white with a touch of red, and holds a lotus. Since he dispenses the radiant light of the holy teachings by means of the pure knowledge of the Buddha's Dharma, he is called "Vajra-doctrine." As a sign of inducing the perception of the non-dual knowledge through teaching living beings the doctrine that all the *dharmas* are pure, in his left hand he holds a lotus which he unfolds at the heart with his right hand.

Vajratikṣṇa is blue and holds a sword and a book. He is called "Vajra-vehemence" because he swiftly destroys the two kinds of obstructions (*āvaraṇa*) with the non-dual wisdom. As a token of destroying suffering (*duḥkha*) and the causes of suffering of living beings by means of the great wisdom, he holds a sword in his right hand, and a Prajñāpāramita book in his left hand.

Vajrahetu is yellow and holds an eight-spoked wheel. As he is the agent who teaches the great *maṇḍala* of all the Tathāgatas, he is called "Vajra-cause." As a token of preventing living beings from swerving from the thought of enlightenment through turning the Dharma-wheel, which manifests the great *maṇḍala* of the Buddhas, he turns an eight-spoked wheel with his right hand positioned at his heart, and his left hand rests on the seat.

Vajrabhāṣa is red and holds a tongue in the form of a *vajra*. He is called "Vajra-talk" because without swerving from the Buddha's non-discursive Mind (*aprapañcacitta*) and suchness (*tathatā*), he adheres to the non-discursive truth

through enunciating discursive words. Since he explains the things through the words having implicit meanings (*neyārtha*) in the sphere of the relative truth (*saṃvṛti*), but does not verbalise the absolute truth (*paramārtha*), and since he induces the attainment of the four special knowledges (*pratisaṃvid*), in his right hand he holds a tongue marked with a *vajra*, and his left hand rests on the seat.

The above four Sattvas, as manifestations of Mahāvairocana's Mind, represent four aspects of the perfection of wisdom (*prajñāpāramitā*), namely the non-dual meditation, the pristine knowledge, the knowledge to teach the Dharma, and the knowledge of the Buddha's unuttered Speech.

To the north, one generates the four Vajrasattvas of the Karma family from the syllables "*Kaṃ Raṃ Kṣaṃ Saṃ*."

Vajrakarma is variegated in colour, and holds a twelve-pronged *viśvavajra* and a stalk epitomising a bell. His face and legs below the calves are white. From the face down to his waist, he is red-grey. His hands and waist are blue-grey, his thighs yellow-grey, and the rest of the body blue. Since he spontaneously performs the activities of all the Buddhas, he is called "Vajra-action." Since he worships the Buddhas with the energy (*vīrya*) of the three pure vehicles (*triyāna*), and since he pursues the activities which benefit living beings, he holds a twelve-pronged *viśvavajra* in his right hand positioned at the heart, and in his left hand he holds a bell in the form of a stalk.

Vajrarakṣa is yellow and holds a *vajra*-cuirass. Since he generates the energy which strives for the supreme enlightenment and thus protects living beings from falling into the stages of the *śrāvakas* and Pratyeka Buddhas, he is called "Vajra-protection." As a sign of protecting living beings from the Hīnayāna and the existence in the manifested world by means of the cuirass of energy, which combines wisdom and means, he holds a cuirass (*kavaca*).

Vajrayakṣa is black and has a large belly and protruding fangs. Since he consumes all the sufferings of phenomenal existence, he is called "Vajra-monster." It is through the boundless compassion that he has assumed such a demonic appearance. As a sign of destroying all the demons and adverse spirits (*nāyaka*), and making living beings fearless, he grasps with his hands the fangs, which protrude from his mouth and are marked with *vajras*.

Vajramuṣṭi is yellow and holds a five-pronged *vajra*. He is called "Vajra-fist" because he merges in suchness (*tathatā*) the *vajras* of the Body, Speech and Mind of all the Tathāgatas through the application of the unchanging method. As a sign of perfecting in the absolute truth the totality of Bodies, Speeches and Minds arising from all the Buddha families, and of leading into the dynamic *nirvāṇa* (*apratiṣṭhitanirvāṇa*), he holds five-pronged *vajras* in his pledge-fists placed on the left hip.

The above four Sattvas, as manifestations of Mahāvairocana's Mind, represent the perfection of energy (*vīryapāramitā*) in the form of four knowledges with reference to the performance of worship, the dispensation of protection, the great expedient, and the execution of all the *mudrās*.

Goddesses of offerings

On the four cardinal comers of the *maṇḍala*, beginning with the south, one should generate the first four goddesses of offerings from the syllables "*Hūṃ Trāṃ Hrīḥ Aḥ*."

Lāsyā is white in colour and holds five-pronged *vajras*. Since she enacts in a dramatic manner and openly rejoices in the timeless thought of enlightenment, she is called "Actress." As a sign of delighting the Buddhas through perfecting the meditation on the thought of enlightenment as a union of wisdom and means, she holds five-pronged *vajras* in her *vajra*-fists positioned on the left side of her face.

Vajramālā is yellow and holds a jewel-garland. Since she is adorned with a jewel-garland symbolising the consecration endowed with the perfect vision, she is called "Vajra-garland." As a sign of delighting the Buddhas with the worship consisting of the merit accumulated through morality and other virtues, she holds a jewel-garland with both hands.

Gītā is white-red and holds a lute (*vīṇā*). She is called "Song" because she sings the Dharma-song of the Buddhas, who steadfastly muse on the *dharmas* which are pure by nature. As a sign of delighting the Victorious Ones with the sound of the vast and profound Dharma, and of bringing living beings to maturation, she plays a lute with both hands.

Nṛtyā is green and holds a three-pronged *vajra*. Since she displays in a dancing manner the energy (*vīrya*) which diffuses the secret and great thought of enlightenment of all the Buddhas, she is called "Dance." As a sign of delighting the Buddhas with the perfect worship, which accomplishes the benefits of all living beings through the Buddha and other manifestations, she dances while holding in her hands a three-pronged *vajra*.

On the four intermediate comers, beginning from the south-east, one generates the remaining four goddesses of offerings from the syllables "*Hūṃ Trāṃ Hrīḥ Aḥ*."

Dhūpā is white and holds an incense vessel. Since she diffuses the pleasant speech of the perfection of wisdom, which delights the Victorious Ones, she is called "Incense." As a sign of showering the Buddha wisdom into the mental flows of living beings by means of incense which pervades the *dharma*-sphere (*dharmadhātu*) and generates a sorrow-free joy, she holds a vessel filled with incense.

Puṣpā is yellow and holds a basket of flowers. Since she is adorned with the flowers of meditation imbued with the seven limbs of enlightenment, she is called "Flower." As a sign of adorning herself and other living beings with the flowers of mindfulness and the other limbs of enlightenment, she holds a basket of flowers, which she scatters with her right hand.

Lokā (or Dīpā) is red-grey and holds a blazing lamp. Since she discharges the radiant light of the Dharma-eye, which discloses the unimpeded and pure Dharma, she is called "Lamp." As a sign of diffusing the Dharma-radiance into the ten directions through the power of aspiration (*praṇidhāna*), she holds a lamp with a bright flame.

Gandhā is green and holds a conch filled with scent. Since she is permeated with the scented ointment of the five pure aggregates possessed by those skilled in expedients, she is called "Scent." As a sign of delighting the Buddhas with the perfect worship, which generates the scented ointment of liberation within the mental flows of all living beings, she holds a conch filled with scent which she offers to the Buddhas.

The above goddesses of offerings epitomise the excellent qualities of Mahāvairocana's Mind.

Four guardians of the maṇḍala gates

Inside the portals of the *maṇḍala*, beginning from the east, one generates the four guardians of the *maṇḍala* portals from the syllables "*Jaḥ Hūṃ Vaṃ Hoḥ*." (87a)

Vajrāṅkuśa is white and holds a hook. Since he summons the noble ones and living beings from their appropriate places with the hook of the thought of enlightenment, he is called "Vajra-hook." As a sign of summoning the Buddhas with the great hook, and showing them the *maṇḍala* of submission, he holds a hook marked with a *vajra*.

Vajrapāśa is yellow and holds a noose. Since he leads towards the desired goals with the noose of the ten perfections, which induce enlightenment, he is called "Vajra-noose." As a sign of leading the *dharmakāya*, understood as the knowledge of the Buddhas, into the *maṇḍala* of the pledge-deities in order to benefit the potential converts, he holds a noose marked with a *vajra*.

Vajrasphoṭa is red and holds an iron chain. He is called "Vajra-chain" because he fetters people to the Mahāyāna with the chain of the perfection of wisdom. Although the Buddhas are free from all fetters, as a sign of binding together the pledge-deities and the knowledge-deities into one indistinguishable union in order to benefit the potential converts, he holds an iron chain marked with a *vajra*.

Vajraghaṇṭā (or Vajrāveśa) is green and holds a *vajra*-bell. Since he casts down and subdues all the Buddhas with the knowledge, which perceives all the *dharmas* as being pure light by their nature, he is called "Vajra-bell." As a sign of subduing the pledge-deities and the knowledge-deities fused together through the knowledge-realm of clear light, he rings a *vajra*-bell with his right hand positioned over his head, and his left hand rests on the seat.

The above four guardians of the *maṇḍala* portals also represent the manifestations of the excellent qualities of Mahāvairocana's Mind.

Vajrasattva and all other deities are adorned with different kinds of ornaments and wear upper garments made of silk. Except for Vajrayakṣa, all the deities have peaceful and benign appearances. As a symbol of their energy (*vīrya*) being engaged to accomplish the double goal through the path of wisdom and means united together, they sit with their legs evenly crossed (*sattvaparyaṅka*) on lotuses and lunar discs. The above interpretation of the deities accords with the meditational devices derived from the *Sarvatathāgatatattvasaṃgraha* and *Vajraśekhara tantras*.

Remaining deities of the maṇḍala

On the next circumference of the *maṇḍala*, one generates the sixteen Bodhisattvas of the Good Age. They are generated in order to bring blessings and to lead all living beings to the highest enlightenment. All these Bodhisattvas have one face, two hands and sit with their legs crossed. As a symbol of being endowed with the five wisdoms, they hold *vajras* with their right hands at the breasts. As a symbol of teaching other people, they hold bells in their left hands placed on the hips. They direct their minds towards those who are to be converted through the thought of enlightenment. They are of benign dispositions and wear jewel diadems and other ornaments. The four Bodhisattva positioned on the eastern side are blue, the four on the southern side are golden, the four on the western side are red, and the four on the northern· side are green.[80]

Further outside (90a), one generates the sixteen great *śrāvakas* and the twelve Pratyeka Buddhas. The *śrāvakas* hold alms-bowls in their left hands and mendicant staffs in the right hands. They wear yellow monastic robes and sit with their legs crossed. They direct their thoughts towards those who are to be subdued through the Vinaya. They are essentially the best *śrāvaka* manifestations of Mahāvairocana's non-dual wisdom. As there are sixteen different aspects of the Four Noble Truths, they are sixteen in number. The Pratyeka Buddhas have *ūṣnīṣas* on their heads and wear monastic robes. They

[80] For their names but different iconic descriptions, see *Sarvadurgatipariśodhana*, Delhi, 1983, 29–31.

hold mendicant staffs with their right hands and books with their left hands. They are twelve in number in correspondence to the twelve links of dependent origination (*pratītyasamutpāda*).

The remaining deities of the *maṇḍala* include the sixteen wrathful deities, their messengers and slaves, the protectors of the directions, the eight great gods, and other minor deities. (92a)

The descent of the knowledge-deities

Next, one applies one's mind to the descent of the knowledge-deities whom one summons from the absolute sphere and leads into the *maṇḍala* of the pledge-deities. (101b) Inside the heart, one envisages the seed-syllable *Hūṃ* from which there disperse rays of light and pervade the ten directions. It is with this light that one admonishes the Buddhas and Bodhisattvas of the ten directions, who abide in the sameness of the *dharmakāya* of the undivided *dharmadhātu* and knowledge. While doing this, one envisages the *rūpakāya* of Sarvavid's divine host emerging in the form of the *maṇḍala* foundation, the palace, the protective circle, and the thirty-seven pledge-deities. Making the gesture of the *vajra*-gathering and snapping the fingers one says: "*Oṃ vajra-gathering*."[81] Holding the *vajra* and the bell together with some incense, one recites the following verses:

> "O gods, you act as temporal and ultimate protectors of all living beings, and destroy demons and their cruel troops by means of various devices and expedients. You duly know all things according to their particular states of appearance and capacity. O Lord endowed with the nature of knowledge and compassion, please come to this place together with your retinue. O Lord Vairocana, at the time of treading the ancient path through many existences during three countless aeons, out of concern for living beings and for their benefit, and out of compassion, you have purified the non-dual path of wisdom and means. I ask you to exert yourself spontaneously for the benefit of living beings by means of the *rūpakāya*, but without swerving from the *dharmakāya*." (102a)

One summons the deities by reciting the heart *mantras* of the four guardians of the *maṇḍala* gates: "*Jaḥ Hūṃ Vaṃ Hoḥ*" and "*O Lord*, *come here*, *come here*. *Great Compassionate One behold Hoḥ*. *You are the pledge*."[82] Having duly summoned the deities, one envisages them resting in the sky at the front. One disperses from their hearts a host of white goddesses with whom one presents the water for the face and other offerings. While presenting the offerings, one recites the following verses and *mantra*:

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[81] *oṃ vajrasamājaḥ*.
[82] *bhagavān ehy ehi*, *mahākaruṇika dṛśya hoḥ*, *samayas tvam*.

> "O Lord, it is good that you have come here. Since you have consented to come, a great benefit has accrued to living beings, as it is a great and auspicious occasion for us to amass merit through worshipping the Buddhas. Having received from me this water for the face, please apply your thoughts, accomplish all the desired goals, and bestow them while you are here.
>
> O Lord, having come here, I ask you to reside in an undivided manner inside this *maṇḍala* of the pledge-deities. Having received from me this water for the face, please reside, I beg you, in this great *maṇḍala*. *Oṃ the space-pledge of all the Tathāgatas Hūṃ Svāhā*."[83]

Acting in a similar manner, one disperses a host of goddesses with whom one presents the water for washing the bodies of the deities placed in the sky. Next, one offers them seats, scent, flowers, incense and other offerings.

Next, one places the *vajra*-palms (*vajrāñjali*) on the forehead, and reciting the relevant *mantra*, one envisages oneself making the gestures of Body, Speech and Mind: "*Oṃ I make the vajra-bond by bowing before the Body*, *Speech and Mind of all the Tathāgatas*."[84]

Next, reciting "*Oṃ Vajrākuśa Jaḥ*" and making the gesture of Vajrāṅkuśa, one summons the protective retinue of the knowledge-deities, and the entire palace, to approach the corresponding pledge-deities. Reciting "*Oṃ Vajrapāśa Hūṃ*" and making the gesture of Vajrapāśa, one places the knowledge-deities on the spots between the eyebrows of the corresponding pledge-deities. Saying "*Oṃ Vajrasphoṭa Vaṃ*" one unites together the two groups of deities. Finally, reciting "*Oṃ Vajrāveśa Hoḥ*" and making the gesture of Vajrāveśa, one envisages the two groups of deities as being merged into one indistinguishable union.

Next, one makes the four *mudrās* in order to merge together the pledge and knowledge deities, to bless one's mental dispositions, to execute the appropriate activities, and to stimulate one's body, speech and mind. The immediate aim of the four *mudrās* is to enact the transformation into the Buddha's Body, Speech, Mind, and activities. Finally, one recites the *mantras* and makes the *mudrās* of all the deities of the *maṇḍala*.

2. *Worship of the deities*

The transcendent deities (*lokottara*) are worshipped with offerings and verses of praise, and the mundane deities (*laukika*) are gratified with *balis*. (115b)

The offerings presented to the higher deities are divided into two basic categories: outer and secret offerings. The outer offerings are presented bymaking the appropriate *mudrās* and reciting the *mantras* while meditating. So far as the meditation is concerned,

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[83] *oṃ sarvatathāgatagaganasamaya hūṃ svāhā*.

[84] *oṃ sarvatathāgatakāyavākcittapraṇāmena vajrabandhaṃ karomi.*

one disperses from one's heart countless goddesses of worship[85] with whom one presents the appropriate offerings to the deities of the *maṇḍala*. One should envisage that one is presenting all the offerings that are procurable in the entire sphere of the ten directions. It is said that when the offerings are presented in this manner, they epitomise the true and undifferentiated offerings. The first set of offerings comprises the two kinds of water, the five articles of worship and music. Taken together, they form a set of eight offerings: 1. water for the face (*argha*), 2. water for the feet (*pādya*), 3. flowers (*puṣpa*), 4. incense (*dhūpa*), 5. lamps (*āloka*), 6. scent (*gandha*), 7. food (*naivedya*), and 8. sound (*śabda*).

When offering the water for the face one makes an appropriate gesture and recites:

> "Whatever amount of the eight offerings of worship is procurable in the sphere of the ten directions, vast and boundless like an ocean, I arrange them with devotion, and bless them with their *mantras* and *mudrās*, and with the three *samādhis*. I take all these offerings of worship and duly present them to the host of the countless Buddhas and Bodhisattvas, who conquered Māra, the lord of death. I request you to assume congenial dispositions through the power of compassion, and to accept these offerings of worship with pleasure and satisfaction. Please grant all the wishes in accordance with the circumstances of living beings.
>
> *Oṃ all the Tathāgatas receive this water for the face. The concurrence of dispersing the cloud-mass of worship Hūṃ*."

In a similar manner, one offers flowers and all the remaining articles of worship as listed above.

Next, one offers worship with the following twenty-five articles, which serve as articles of clothing, ornaments and dwellings for the deities: (108a) diadem (*mukuṭa*), earrings (*kuṇḍala*), necklace (*harṣa*), shoulder ornaments (*avahāra*), armlets (*keyūra*), wristlets (*parihāṭaka*), finger ring (*vālaka*), anklets (*pādabharaṇa*), umbrella (*chatra*), banner (*dvaja*), silk-lappets (*paṭaka*), veil (*paṭadāma*), yak tail (*camara*), canopy (*vitāna*), lion-seat (*siṃhāsana*), bedding (*śayanāsana*), round dwelling (*parimaṇḍaladhanya*), square dwelling (*ameyacaturtha*), two-storeyed house (*dvikūṭāgara*), moon seat (*candrāsana*), flowers (*puṣpa*), musical instrument (*vīnā*), scent (*gandha*), food (*naivedya*), and garment (*vastra*). All these articles are offered in due order with their appropriate *mantras* and *mudrās*. Thus, the first article, the diadem, is offered with the following *mantra*: "*Oṃ the concurrence of dispersing the cloud-mass of worshipping all the Tathāgatas with diadems Hūṃ*." All the remaining articles

[85] *mchod pa'i lha mo*.

are offered with the same *mantra*, which one modifies by replacing the word 'diadem' with the names of the offered articles.

Next, one presents the secret offerings. First, one meditates on the excellent qualities of the deities. Next, one disperses from one's heart a host of the eight goddesses, Lāsyā and the others, and one makes their *mudrās* and recites their *mantras*.[86]

Next, one offers the seven insignia of a universal monarch (*saptaratna*). This presentation is called the worship with the best celestial items. One envisages the seven precious jewels filling the sky, and then making their *mudrās* and reciting their *mantras*, one offers them to the deities of the *maṇḍala*. The seven insignia are: wheel (*cakra*), elephant (*hasti*), horse (*aśva*), gem (*maṇi*), queen (*strī*), minister (*mahāmātya*), and general (*khaḍga*).

Next, one offers the items which gratify the five senses.[87] These items are envisaged as five goddesses who hold the articles indicative of the five senses. They are also offered in the same manner as the previous offerings.

Sense organ	*Goddess*	*Symbol*
sight	Vajrarūpā	mirror
sound	Vajraśabdā	lute
smell	Vajragandhā	conch with scent
taste	Vajrarasyā	food
touch	Vajrasparśā	piece of silk

Finally, holding the *vajra* and the bell, one recites verses of praise. The praises are directed mainly towards the thirty-seven principal deities of the *maṇḍala*, beginning with Sarvavit Vairocana and ending with Vajraghaṇṭā. The praises of the Buddhas consist in extolling the five wisdoms, and those of the other deities concentrate on describing their symbols, the significance of their names, and the works which they perform.

Next, one offers *balis* to the mundane deities. (14la) The protectors of the cardinal directions (*dikpāla*) are the first to receive their *bali*, which is round and shaped like a lotus, white in colour and sprinkled with pure water. One protects it against obstructive spirits by making the *mudrā* and reciting the *mantra* of Vajrayakṣa, and one makes it radiant with the *mudrā* and *mantra* of Vajrānala. One envisages it as being placed on a large jewel vessel and imbued with ambrosia. Making the *vajra-bond* gesture and reciting three times "*Oṃ the letter A is the source of all the dharmas because of their primordial non-origination Oṃ Aḥ Hūṃ*," one envisages the *bali* as being endowed with all the qualities

[86] The *mantras* of the eight goddesses are: *oṃ vajralāsye hūṃ; oṃ vajramāle trāṃ; oṃ vajragīte hrīḥ*; *oṃ vajranṛtye aḥ*; *oṃ vajradhūpe hūṃ; oṃ vajrapuṣpe trāṃ; oṃ vajrāloke hrīḥ; oṃ vajragandhe aḥ*.

[87] *'dod yon lnga*.

required to gratify the deities. Holding the *vajra* and the bell, one summons the protectors of the cardinal directions by reciting their *mantra*, and one envisages them as taking their seats on lotuses. Next, one recites verses of praise, and finally, one offers them the *bali*.[88] The remaining lesser deities receive their *balis* and offerings in a similar manner.

3. *Entry into the maṇḍala and self-consecrations Preliminary activities*

One envisages one's root teacher and the chief deity of the *maṇḍala* as being inseparably united with Mahāvairocana. (155a) Perceiving oneself at the eastern gate of the *maṇḍala*, one generates in one's mind the wealth of the entire world consisting of Mount Sumeru, the four continents, the sun and moon, and all the divine and human riches, and one offers them as a preliminary fee. Holding a flower, one recites three times the following request:

> "O chief deity of the *maṇḍala*, you and my teacher are not differentiated. You are endowed with the great bliss free from misery. You are my teacher, who shows me the path of the perfect Buddhas. O teacher, I beg you to remember me with kindness just for one moment. O great protector, I aspire to reach the sphere of the Buddhas. Therefore, please bestow upon me the essence of the *mantra* vow, which is the secret pledge of the Vajrayāna as the foundation of the path. As the support of the *mantra* vow, grant me the Bodhisattva vow, which is bestowed through the appropriate ritual activities. As a further support, please grant me the *prātimokṣa* vows as well as the three Vajrayāna refuges: Buddha, Dharma and Sangha. O protector, I ask you to lead me into the supreme Buddha-city, which is greater than the three liberations (*vimokṣatraya*)."

While meditating, one makes the confession of sins and rejoices in the roots of merit. Next, one takes the refuges, the *prātimokṣa* vows, and the vow of raising the highest thought of enlightenment. (159b) After that, one envisages the chief deity while saying "*Pledge Aḥ*."[89] One visualises inside one's heart a lunar disc having the nature of the conventional thought of enlightenment set on benefiting living beings, and symbolising the perfect accumulation of merit and knowledge. Above the moon, one envisages a white five-pronged *vajra* epitomising the absolute thought of enlightenment understood as emptiness in the form of an empty space free from all manifestations of the *dharmas*. One also envisages the *vajra's* prongs blazing with rays of light endowed with the

[88] The *mantras* and the verses of praise of the protectors of the ten directions are translated in *Sarvadurgatipariśodhana*, Delhi, 1983, 95–100.
[89] *samaya aḥ*. The syllable *Aḥ* represents here the seed-syllable of the moon which epitomises the mind.

nature of the five wisdoms. One focuses one's mind so that it abides in the union of the conventional and absolute truths. In order to make one's mind firm, one envisages the chief deity placing its *vajra* on one's head and saying: "*Rejoice*, *you are the pledge Hoḥ*. *Bliss in conformity with the vajra of attainments*."[90] After this, one receives the Bodhisattva vow and the vows of the five Buddha families. (161a) This is followed by the blessing with *mantras* and *mudrās*. (162b) One envisages the chief deity pronouncing the *mantras* of the three Buddha families, placing their *mudrās* on the three places of one's body, and transforming one's body, speech and mind into the Body, Speech and Mind of the Tathāgatas. One also envisages the chief deity placing his *vajra*-fists on the twenty-two places of one's body[91] and pronouncing "*Oṃ Vajra consecrate in the knowledge-pledge Hūṃ*."[92] While executing this visualisation, one perceives one's body as becoming endowed with the nature of the *vajra*, and oneself as being transformed into the body of Vajrasattva. One pronounces "*Oṃ I am Vajrasattva*"[93] and assumes the self-conceit of Vajrasattva. One recites a prayer for gaining buddhahood through following the Mahāyāna path.

In order to protect oneself, one envisages the chief deity placing the gesture of Trailokyavijaya on the three places of one's body while reciting the following *mantra*: "*Oṃ*. *O Wrathful Vajrasattva*, *Blazing Sun*, *Great Wrathful Vajra*, *bind bind*, *firmly bind*, *firmly bind*, *destroy destroy*, *annihilate annihilate all evil rebirths of living beings Hūṃ Pha*."[94] Through executing this procedure, one becomes blessed and protected against the obstructive spirits up to the time of receiving the consecrations. Such are the preliminary activities before entering the *maṇḍala*.

Entry into the maṇḍala

As a fee for entering into the *maṇḍala*, one presents a *maṇḍala* offering. (165b) One envisages the chief deity saying "*Unfathomable Hūṃ*."[95] As a sign of entering the *maṇḍala*, one repeats the above *mantra* and envisages one's eyes becoming covered with a red cloth, and oneself as receiving a garland of flowers in order to offer it at the time of encountering the deities of the *maṇḍala*. Pronouncing "Oṃ *Vajra bless Hūṃ*,"[96] one envisages oneself as Vajrasattva.

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[90] *surati samayas tvaṃ hoḥ siddhivajra yathāsukha*.

[91] heart, throat, mouth, forehead, *ūrṇā*, ears, crown of the head, shoulders, nose, waist, knees, feet, ankles, tip of the nose, eyes, and private part.

[92] *oṃ vajrādhitiṣṭha jñānasamaye hūṃ*.

[93] *oṃ vajrasattvāham*.

[94] *oṃ vajrasattva krodha analārka mahāvajrakrodha drava drava vidrava vidrava sarvāpāya nāśaya nāśaya hara hara prārṇāya hūṃ phaṭ*.

[95] *agaṃbīra hūṃ*.

[96] *oṃ vajrādhitiṣṭha hūṃ*.

Holding a flower, and bowing towards the *maṇḍala*, one says "*Oṃ Vajra-pledge Hūṃ*," and while still holding the flower, one envisages oneself entering inside the eastern gate of the *maṇḍala*. In order to receive the wisdom consecration, one envisages the syllable *Hūṃ* emerging from the hearts of the *maṇḍala's* deities, and having the nature of the five wisdoms of all the Tathāgatas. The syllable *Hūṃ* descends and permeates one's body, and then emerges on a lunar disc inside one's heart. It rests inside one's heart without becoming separated from the wisdom syllable *Hūṃ* inside the hearts of the Tathāgatas. The chief deity places the *vajra*-bond gesture on one's heart and pronounces "*Oṃ Vajra-penetration Hūṃ*."[97] The actual descent of wisdom takes place after repeating this *mantra* from ten up to one hundred times. In some commentaries, the descent of wisdom is achieved by visualising a *vajra* and a red letter *A* or the syllable *Hūṃ* and the letter *A*.

In order to make one's knowledge firm and to abide in the pledge, one envisages the chief deity placing his *vajra* on one's head and reciting "*Oṃ unequalled thrice-equal great pledge Hūṃ*."[98] The significance of this *mantra* is that while one is not equal in status to the deities and their good fortune (*bhāga*), by entering the *maṇḍala* one gains the great pledge of equality with the Body, Speech and Mind of all the deities. Next, envisaging the flower as a garland of flowers made from jewels, one recites:

> "Please look upon me with compassion so that I may gain the attainment of the Buddhas. It is for the benefit of all living beings that I ask to be remembered by Sarvavid, the chief deity of the *maṇḍala*. May he deign to receive this flower."

Reciting "*Oṃ vajra grasp Hūṃ*,"[99] one offers the flower and envisages it touching the head of the chief deity. The deity takes it and fastens it on one's head while saying "*Oṃ receive*, *you are the vajra-pledge*."[100] Through this procedure, one becomes established in the *vajra*-pledge.

Next, the lord removes the cloth from one's eyes saying "*Oṃ vajra-smile uncover Hūṃ*,"[101] and again "Oṃ *Vajra look Hoḥ*,"[102] and then he invites one to look into the *maṇḍala*. Through executing this visualisation, one becomes enabled to see the entire *maṇḍala* comprising the foundation and the pledge-deities. In order to express one's joy and to generate the pledge, one pronounces

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[97] *oṃ vajrapravesāya hūṃ*.
[98] *oṃ asame trisame mahāsamaye hūṃ*.
[99] *oṃ vajra pratigṛhṇa hūṃ*.
[100] *oṃ pratīccha vajrasamayas tvam*.
[101] *oṃ vajrahase udghaṭāya hūṃ*.
[102] *oṃ vajra paśya hoḥ*.

"*Oṃ vajra-pledge Hūṃ Phaṭ*"[103] and envisages oneself as being established in the pledge of the five wisdoms of all the deities.

Next, one envisages Sarvavid placing the *vajra*-gesture on one's heart and then penetrating inside it. One recites: "*Oṃ vajra-pledge enter my heart, stay firmly Hūṃ Phaṭ*."[104] The purpose of this *mantra* is to make firm the *vajra*-pledge in one's heart. Next, one receives the oath water to make the pledge renowned:

> "O disciple, this oath water is dangerous as it can become for you the water of hell. If you violate the pledge, it will consume you with the fire of hell. If you duly guard the pledge, it will bestow all attainments. This ambrosia water, blessed with the *vajra* of non-dual wisdom, will bring you success. However, if you violate the pledge, the knowledge- deities, who entered your heart, will split it and depart to another place."

This concludes the rite of entering the *maṇḍala*.

Consecration of the vajra-disciple

Next, one receives the vows and consecrations. After that, one performs the so-called strengthening activities. (169b)

The vows, which are bestowed on this occasion, comprise the five basic precepts of morality (*pañcaśīla*), and they are followed by the commitment to adhere to the three Mahāyāna refuges, the thought of enlightenment, *mantras*, *mudrās*, deities, and *guru*.

The consecrations comprise three main parts: the consecration of the *vajra*-disciple, the consecration of the *vajra*-master, and the consecration with the seven emblems of a universal monarch. These consecrations are bestowed by the Buddhas themselves and without an intermediary *vajra*-master.

Blessing with mantras

One envisages oneself as Vajrasattva placing a *vajra* on one's head and reciting the thirteen principal *mantras*. Through doing this, he permeates one with blessings and steadfastness. During this visualisation, one thinks that the timelessly amassed obstructions of sins become completely purified, and that one's speech becomes imbued with the *pāramitās*.

Vase consecration

One envisages five vases (*kalaśa*) endowed with the nature of the five Buddha families. They are adorned with jewels and contain ambrosia epitomising the essence of the five Buddha families. One visualises oneself as Vajrasattva and perceives the Buddhas placing the vases on the five spots of one's body with the following *mantras*:

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[103] *oṃ vajrasamaya hūṃ phaṭ.*
[104] *oṃ vajrasamaya hṛdaye me praveśa dṛḍha tiṣṭha hūṃ phaṭ.*

Oṃ Buddha-vase consecrate
Oṃ Vajra-vase consecrate Hūṃ.
Oṃ Ratna-vase consecrate Trāṃ.
Oṃ Padma-vase consecrate Hrīḥ.
Oṃ Karma-vase consecrate Aḥ.

One envisages one's body as being washed both outside and inside with the water from the vases, and one perceives oneself as being cleansed from all the obstructions of *karma* and defilements, and as becoming empowered with the thought of enlightenment imbued with the five wisdoms.

Diadem consecration

One envisages the *maṇḍala's* chief deity fastening on one's head a jewel diadem (*mukuṭa*) surmounted by the five Tathāgatas, and one recites the following *mantras*:

Oṃ *Buddha consecrate Oṃ*
Oṃ *Vajra consecrate Hūṃ*.
Oṃ *Ratna consecrate Trāṃ*.
Oṃ *Padma consecrate Hrīḥ*.
Oṃ *Karma consecrate Aḥ*.

"Although the mind, when it knows the two kinds of *anātman*, is inclined towards *nirvāṇa*, due to the power of compassion, it adheres to skilful expedients and abides in the threefold world. May I duly acquire the five supernormal powers (*abhijñā*) and all other excellent qualities."

Upon receiving this consecration, one perceives oneself as being endowed and pervaded with the power, which enables one to gain the attainments of the five Buddha families. (172a)

Next, one envisages a jewel-garland (*ratnamālā*) being attached at the base of the diadem with the following words: "*Oṃ jewel-garland consecrate Trāṃ Trāṃ Trāṃ Trāṃ Trāṃ*." This procedure endows one with the ability to act for the benefit and welfare of living beings without adhering to the two extremes of eternalism and nihilism. After that, one receives a silk pennant (*paṭālaṃba*) of five colours with these words: "*Oṃ vajra pennant consecrate Trāṃ*." During this procedure, one envisages oneself as becoming unobstructed with regard to the knowable things (*jñeya*), and as acquiring the power to act for the benefit of living beings. The diadem, the garland, and the silk pennant taken together constitute the diadem consecration.

Consecration with the mudrā symbols

During this consecration, one receives the *mudrā* symbols of the five Buddha families. One holds each symbol together with a bell and recites as follows:

Wheel *Oṃ Buddha-mudrā consecrate Oṃ.*

Vajra	*Oṃ Vajra-mudrā consecrate Hūṃ.*
Jewel	*Oṃ Ratna-mudrā consecrate Trāṃ.*
Lotus	*Oṃ Padma-mudrā consecrate Hrīḥ.*
Crossed *vajra*	*Oṃ Karma-mudrā consecrate Aḥ.*

As one receives the above *mudrā* symbols, one should envisage oneself as acquiring the power of the five Buddha families and the five Buddha wisdoms. This procedure essentially constitutes the *vajra* and bell consecrations.

Name consecration

One envisages the Buddhas seated in space and giving one the names of the five Buddha families. This is done to mark one's future buddhahood in order to act in this world for the benefit of living beings. During this consecration, the *vajra* and the bell are placed on the five places of one's body with the following words:

Oṃ Buddha-name consecrate Oṃ.
Oṃ Vajra-name consecrate Hūṃ.
Oṃ Ratna-name consecrate Trāṃ.
Oṃ Padma-name consecrate Hrīḥ.
Oṃ Karma-name consecrate Aḥ.

The above consecrations, from the vase to the name consecrations, constitute the five consecrations of the five Vidyās having the nature of the five Buddha wisdoms. Next, in order to make firm the above consecrations, one receives the crossed *vajra* consecration.

Crossed vajra consecration

One receives a crossed *vajra* (*viśvavajra*) with the following words: "*Oṃ Vajra-karma consecrate Hūṃ Aḥ*." Upon receiving this consecration, one envisages oneself as becoming endowed with the power to perform the Four Rites for one's own and other people's benefit. One also gains the attainment of the Karma family, which enables one to worship the Buddhas, and to guide living beings to deliverance.

Consecration of the vajra-master (*vajrācārya*)

The consecrations that now follow are those of the *vajra*-master.

Wheel consecration

One receives a wheel (*cakra*) with the following words: "*Oṃ vajra-wheel consecrate Hūṃ Bhāṃ*." (174b) While receiving this consecration, one envisages oneself as a white Vajrasattva, holding a *vajra* and a bell, and having the nature of Mahāvairocana. Upon receiving this consecration, one gains the ability to visualise all the *maṇḍalas*, and to explain the Dharma to all living beings.

In the course of the *vajra*-master consecration, one receives the three pledges of the Body, Speech and Mind of all the Tathāgatas. The first one, the Body-pledge, is included within this consecration, and the remaining two pledges in the next two consecrations.

The power and the Body-pledge of Vajrasattva, as the master of the five Buddha families, are bestowed by placing the *vajra* and the bell on the five spots of one's body with the following *mantras*:

> *Oṃ I consecrate you as the master of the Buddha-wheel Oṃ Oṃ Oṃ*.
> *Oṃ I consecrate you as the master of the Vajra-wheel Hūṃ Hūṃ Hūṃ*.
> *Oṃ I consecrate you as the master of the Ratna-wheel Trāṃ Trāṃ Trāṃ*.
> *Oṃ I consecrate you as the master of the Padma-wheel Hrīḥ Hrīḥ Hrīḥ*.
> *Oṃ I consecrate you as the master of the Karma-wheel Aḥ Aḥ Aḥ*.

While the Buddhas recite the above *mantras*, one envisages oneself as gaining the power to act as the master of all the Buddha families and all the *maṇḍalas*. Next, while the chief deity recites the same *mantras* and makes the five *mahāmudrās*, one should also bind the five *mahāmudrās* and envisage oneself as Mahāvairocana epitomising the source of the five Buddha families, and as Vajrasattva epitomising the master of the five Buddha families and all the *maṇḍalas*.

Dhāraṇī consecration

During the bestowal of the *dhāraṇīs* as the Speech-pledge, one envisages oneself as receiving the *mudrā* symbols of the five Buddha goddesses (*yum*), namely a *vajra*, a triangle (*dharmodaya*), a *padma*, a white wheel marked with an eye, and an *utpala*. The *mudrā* symbols are placed on one's head, and then at the completion of their corresponding recitations into one's left hand.

> *Oṃ Buddha-dhāraṇī consecrate Oṃ*.
> *Oṃ Vajra-dhāraṇī consecrate Hūṃ*.
> *Oṃ Ratna-dhāraṇī consecrate Trāṃ*.
> *Oṃ Padma-dhāraṇī consecrate Hrīḥ*.
> *Oṃ Karma-dhāraṇī consecrate Aḥ*.
> *Become endowed with memory and wisdom*.

While receiving this consecration, one envisages oneself as becoming endowed with the knowledge and comprehension of the scope and purpose of the secret *tantras*, and as being granted the authority to teach other people. The salient significance of this consecration is that one retains and does not forget the consecrations, the pledges, and all other relevant things relating to the five Buddha families.

Secret consecration (*guhya-abhiṣeka*)

During the bestowal of the secret consecration as the Mind-pledge, the *mudrā* symbols of the five Buddha families are placed on the five places of one's body, and then at the completion of their corresponding recitations into one's right hand.

> *Oṃ Buddha-secrecy consecrate* Oṃ.
> *Oṃ Vajra-secrecy consecrate Hūṃ*.
> *Oṃ Ratna-secrecy consecrate Trāṃ*.
> *Oṃ Padma-secrecy consecrate Hrīḥ*.
> *Oṃ Karma-secrecy consecrate Aḥ*.

This consecration perfects the excellent qualities of the five Buddha wisdoms. One envisages oneself as acquiring the power to understand the secret thought of enlightenment (*bodhicitta*) as the Mind of the five Buddha families. Since this consecration bestows the secret *bodhicitta*, one is bound to secrecy, and one should not disclose the consecrations and other matters to unworthy people. This consecration fundamentally constitutes the pledge of the *vajra*-mind.

Wisdom and means consecration

During this consecration, one envisages the chief deity placing a *vajra* and a bell into one's hands with the following words:

> "*Oṃ the union of wisdom and means consecrate Hūṃ Aḥ*.[105] Having become a *vajra*-master, you should act for the benefit of living beings without separating yourself from wisdom and means, emptiness and compassion."

One envisages oneself as being granted the authority to act for one's own and other people's benefit through one's adherence to wisdom and means. This consecration fundamentally bestows the authority to act in the same way as one's *guru* perceived as Vajrasattva.

Strengthening activities

One receives here the consecration with the seven insignia of a universal monarch (*cakravartin*).[106] This consecration is bestowed in order to gain the state of a *cakravartin*, and to reach the precious sphere of Mahāvairocana as the king of the Dharma. (177a) One envisages oneself receiving the seven insignia from the chief deity while reciting their appropriate *mantras*:

Wheel (*cakra*)	*Oṃ I consecrate you with the wheel jewel*.
Gem (*maṇi*)	*Oṃ I consecrate you with the gem jewel*.

[105] *oṃ prajñā-upāyasamayoga oṃ abhiṣiñca hūṃ aḥ.* The last two syllables are said to represent the seed syllables of the *vajra* and the bell.
[106] *saptaratna / rin chen sna bdun* or *rgyal srid sna bdun*.

Queen (*strī*)	*Oṃ I consecrate you with the queen jewel.*
Minister (*mahāmātya*)	*Oṃ I consecrate you with the minister jewel.*
Elephant (*hasti*)	*Oṃ I consecrate you with the elephant jewel.*
Horse (aśva)	*Oṃ I consecrate you with the horse jewel.*
General (*khaḍga*)	*Oṃ I consecrate you with the general jewel.*

While receiving the insignia, one reflects that in terms of temporal existence, they denote the sovereignty of a *cakravartin*, and in terms of the ultimate goal, they signify the attainment of the sphere of Vairocana, the king of the Dharma.

The wheel, made of gold and having one thousand spokes, has an ability to travel in space, and to overcome and subdue enemy forces without causing any harm. The gem, made of *vaiḍūrya*, constantly shines with brightness, and has an ability to provide all necessities. The beautiful, well scented, and charming queen provides the gratification of the senses. In general, the third jewel denotes a wise and virtuous minister, who executes all activities in conformity with the Dharma. However, it is also said that this jewel denotes a rich householder (*gṛhapati*), who is endowed with patience and epitomises a king making donations to the Buddha. The elephant of excellent breed, firm on the ground, ash in colour, having six tusks, and resembling a glacial mountain, transports the *cakravartin* by way of flying in the sky. The horse jewel has a mane resembling peacock feathers and is endowed with an exceptional speed, which enables him to circumambulate all the directions of the universe within one day, starting in the morning and returning in the evening. The last jewel denotes a general, who knows the right time when to proceed and destroy enemy armies without harming anyone. He also destroys the troops of the demons.

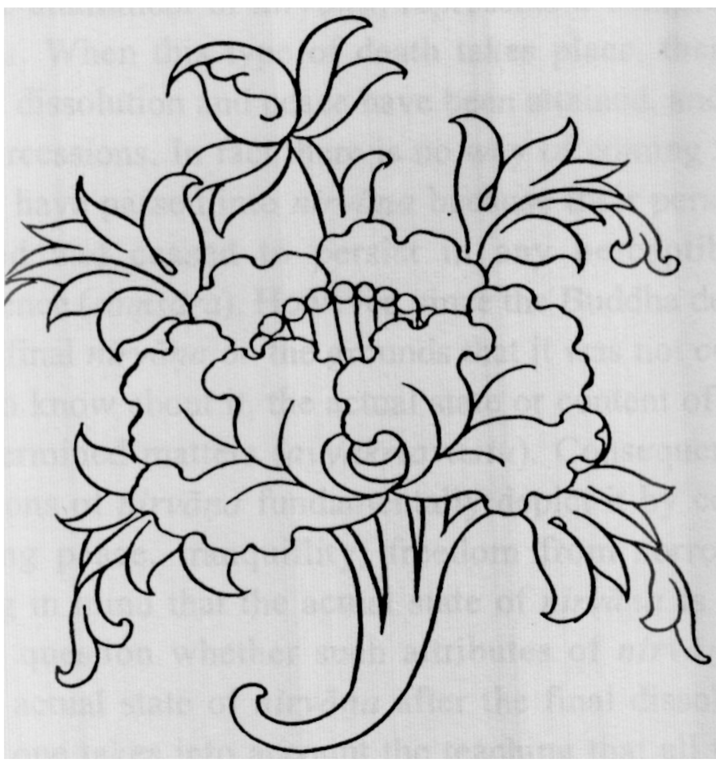
Next, one envisages the chief deity giving instructions to the pledge-deities to provide protection, and oneself as making a promise to abide by the vows and the pledges. (178b)

4. Activities of self-perfecting and recitations[107]

Next one performs the activity of self-perfecting and recitations. (180a) One applies one's mind to the thirty-seven principal deities of the Sarvavid *maṇḍala* and recites once their *mantras*. In the case of the Bodhisattvas, *śrāvakas*, Pratyeka Buddhas, the wrathful ones, and the lesser deities, one recites five times the root *vidyā*. After that, one makes the appropriate gestures, recites the pledge *mantras* of the five Buddhas, and identifies oneself with each Buddha. First, one pronounces "*Oṃ Vajradhara*" and identifies oneself with Sarvadurgatipariśodhanarāja. Next, one says "*Oṃ Ratnadhara*" and identifies oneself with Ratnaketu, "*Oṃ Padma-dhara*" and identifies oneself with Śākyamuni, "*Oṃ Viśvadhara*" and identifies oneself with Vikasitakusuma, "*Oṃ*

[107] *bdag sgrub*, *bzlas pa*.

advancement of the Tathāgata pledge, *I hold the Tathāgata pledge*" And identifies oneself with Vairocana. Finally, envisaging oneself as Vajrasattva emerging from the hearts of the Buddhas, one sits down on his throne. In order to make firm the *maṇḍala*, one recites the *mantra* of each deity one hundred and eight times, and the root *vidyā* as many times as possible. If one is unable to do so, one applies one's mind to all the deities together, and one recites just the root *vidyā* one hundred and eight times. Finally, one requests the deities of the *maṇḍala* to purify the defilements and obstructions of all living beings. (181a)



Funeral Rites for Rebirth in the Sukhāvatī Abode

Funeral rites constitute one of the most important and regularly performed rituals in Buddhism. In all Buddhist lands, the funeral rites are performed for both monastic and lay followers. The principal purpose of all such rites is not merely to dispose of the dead bodies in a dignified way, but primarily to secure happy rebirths or a state of complete liberation from the cycles of *saṃsāra*.

Buddhism fundamentally recognises two types of death. The first type, which coincides with the attainment of *nirvāṇa*, represents a complete dissolution of the five *skandhas*. When this type of death takes place, there are no further rebirths. The final dissolution and peace have been attained, and there is no need for any ritual intercessions. In fact there is no way of coming into contact with the departed who have passed into *nirvāṇa* because their personal identity has become dissolved and ceased to persist in any perceptible form within phenomenal existence (*saṃsāra*). However, since the Buddha declined to explain the state after his final *nirvāṇa* on the grounds that it was not conducive to one's spiritual growth to know about it, the actual state or content of *nirvāṇa* remains one of the undetermined matters (*avyākṛtavastu*). Consequently, most of the existing descriptions of *nirvāṇa* fundamentally depict it by contrasting it with *saṃsāra* as being peace, tranquillity, freedom from sorrow and so forth. However, bearing in mind that the actual state of *nirvāṇa* is undetermined, it remains an open question whether such attributes of *nirvāṇa* can be real or functional in the actual state of *nirvāṇa* after the final dissolution of the five *skandhas*. When one takes into account the teaching that all the *saṃskṛta* and *asaṃskrta dharmas* are *anātma*, the answer must be definitely negative. It is however certain from the position of Buddhist doctrines, that the death, which coincides with the attainment of *nirvāṇa*, transcends and dissolves the force of *karma* and eliminates the recurrence of further rebirths in *saṃsāra*.

The doctrinal interpretation of *nirvāṇa* as a complete dissolution of the five *skandhas* (*nirupadiśeṣa-nirvāṇa*) is somewhat weakened by certain incongruous accounts and statements found in Buddhist texts. In the case of the Buddha, we have for example an account that shortly before his body was cremated, he protruded his feet from the silk shroud so that Mahākāśyapa could render him

the final act of veneration. However, the most remarkable and unusual thing about the Buddha's complete dissolution and severance of all contacts with the world is the worship of his relics as being alive and endowed with his presence. In his commentary on the Aṅguttara, Buddhaghoṣa asserts the identity of the Buddha while alive with his relics after death. And again in his commentary on the Dīgha, he says that the monk who fails to worship at a *caitya* is guilty of negligence comparable to a failure to attend on the Buddha.[1] The inscription on the lid of the relic casket from Shinkot, as translated by Gregory Schopen, refers to the Buddha's relic as: "(this is) a relic of the Blessed One Śākyamuni which is endowed with life."[2] In his comments on the above inscription, Schopen makes an observation that "regardless of what some canonical texts might occasionally suggest and some scholastic texts definitely state—the Buddha was and continued to be an actual living presence in the midst of the Buddhist community." Thus in Buddhism, at least in the case of the Buddha, there exist two contrasting positions about the state after passing into *nirvāṇa*, namely a complete dissolution and a state of tangible existence of some kind. In terms of the rites relating to the dead, the worship of the Buddha's relics have provided an inspiration for the preservation and veneration of the relics of Buddhist monks and teachers who are believed to have attained the state of Buddhist sanctity. The relics of Buddhist saints are also used as amulets.

The second type of death is controlled by the law of *karma*, and it recurs repeatedly and uninterruptedly in cyclic waves in *saṃsāra* until one reaches the state of *nirvāṇa*. In this case the moment of death represents a time factor, which marks the end of one life and the transition to a new life, and it consists in the dissolution of the five *skandhas* acquired at birth as a retribution for the past actions, and an acquisition of a new configuration of the five *skandhas* in conformity with the retributive force of *karma*. The law of *karma* as a moral law or the law of dependent origination inherent in all things do not basically permit any external interference, although the force of *karma* can be brought to a halt through the practice of the Buddhist path. The fundamental and unadulterated doctrines of Buddhism teach the path of reaching deliverance through one's own effort, but they do not teach that the process of *karma* and the passage from one life to another, as punctuated by death and rebirth, can be controlled or modified by rituals. The operation of *karma* has been declared by the Buddha as one of the four inconceivable things. In other words, the pathways of *karma* are difficult to discern and should not be speculated about. However, although Buddhism places an emphasis on the inevitable course of *karma* and the law of

[1] K. Trainor, *Relics, Ritual, and Representation in Buddhism,* Cambridge, Cambridge University Press, 1997, 93.
[2] G. Schopen: "Burial at Santos", *Religion,* 1987, 204.

dependent origination, right from the early period, there were progressively introduced certain elements, which eventually served as doctrinal justifications and provided theoretical foundations for the performance and efficacy of funeral rites. We are not concerned here with the funeral rites and ceremonies which merely serve as ways of disposing the dead bodies, but primarily with the rites, which are devised to channel tangible and concrete powers, and which can alter or even eliminate the *karmic* flux of the departed people. All Buddhist traditions have their own particular customs and methods of executing the funeral rites. However, when one puts aside such elements as indigenous customs and externally perceptible ritual activities, and when one considers the essential elements of ritual texts, broadly speaking, there are three main types of funeral rites, namely rituals related to the ancient Indian and Buddhist mythologies of Yama, rituals based on the transfer of merit gained through donations or recitations of sacred texts, and rituals based on the *tantras* and certain teachings about the intermediate existence. None of these three types of ritual is entirely independent, but they include elements from other rituals and borrowings from one another.

Rituals related to the mythology of Yama

The mythology of Yama is complex and we consider here only the issues relevant to the formation of funeral rituals. In the early brahmanical texts, Yama has two major identities.[3] First, in the earlier texts Yama is one of the gods living in his own abode or world, which is described as a happy place. His dwelling is referred to as the remotest part of heaven where there are deposited the imperishable light and inexhaustible waters. It is in that place that men hope to become immortal. Yama welcomes the ancient ancestors (*pitṛ*) to his abode where he drinks with the gods, and where the *pitṛs* participate in the life of the gods. Thus, Yama is the one who accommodates the dead in the place described as full of waters and light. Second, in the later brahmanical texts, Yama comes himself to collect the dead and plays the role of the ruler of the underworld. In addition to that, Yama has two dogs as his messengers, who search for men and bring death to them. In the *Purāṇas* Yama becomes the judge and ruler over the hells where the wicked endure sufferings. As judge, he sends the good people to heaven (*svarga*), the wicked people to hells or back to earth.

In Buddhist texts the identity of Yama is also complex, and like in the brahmanical texts, he also has two major identities, namely Yama as the lord of death who acts as the judge of the departed, and Māra, the lord of either the Paranirmitavaśavartin abode or the entire Kāmadhātu. In some Buddhist texts, Yama and Māra become merged together into a set of four Māras: Māra as the

[3] A. Bergaigne, trans. by V.G. Paranjpe, *Vedic Religion*, Delhi, 1978, vol. I, 85ff.

five *skandhas*, Māra as defilements (*kleśa*), Māra as Mṛtyu, and Māra as a divine but ill-disposed manifestation (*devaputra*). All four Māras taken together represent the implements of death in the sense that their primary role is to prevent people from becoming liberated from the bonds of *saṃsāra*, and to assure that they revolve in the cycles of birth and death. Yama is also presented in Buddhist texts as a judge administering his judgement in accordance with the Dharma. In the *Devadūta-sutta* of the Majjhima, the Buddha describes how the guardians of the hells seize people by their arms and lead them before the king Yama, and request him to pass judgement. Prior to passing a sentence, Yama examines the dead, and then he passes judgement by remaining silent. After that, the guardians of the Niraya hell proceed to execute the punishment by torturing the dead people.

The mythology of Yama and Māra inspired a particular type of funeral rites, which are based on the concept of formal judgement. This type of ritual is represented by the rites performed in China during which the ten kings, including Yama, preside over a formal judgement, while the Bodhisattva Kṣitigarbha tries to secure the release of the departed people undergoing the judgement. Some funeral rites incorporate certain elements, which reflect the story about crossing the dangerous river Vaitaraṇī. In this case, certain items such as money are deposited with the dead to help them to cross that river safely.

Rituals based on the transfer of merit

In early Buddhist texts, the validity of the transfer of merit to other people remain an unresolved issue. Some Buddhist masters argued that it was valid and some postulated that it was contradictory to the basic Buddhist doctrine on *karma*. So far as the Mahāyāna and *tantra* teachings are concerned, the transfer of merit is fully endorsed and constitutes one of the essential elements of Mahāyāna and *tantra* practices.

Putting aside the doctrinal controversies about the transfer of merit, in real life practically all Buddhist traditions, including the Theravāda countries, profess and practise the transfer of merit to other living beings whether alive or dead. Some inspiration for sharing merit with the dead is seen in the brahmanical tradition relating to ancestor worship. The acquisition and transfer of merit to the dead in the form of material things donated to the Saṅgha is seen as a replacement of the brahmanical food offerings deposited for the dead. The scriptural justification for making donations to the monks and Saṅgha on behalf of the dead is provided in the stories narrated in the Pāli *Petavatthu* and some Sanskrit *avadānas*. Most of such stories are located during the Buddha’s time.

In the Aṅguttara,[4] after being asked whether there accrues any benefit to the dead from the gifts (*dāna*) and the *srāddhā* ceremonies, the Buddha explains that there is no ground for any benefit in the case of those reborn in hells, as animals, humans, or *devas*. However, it is possible to benefit the *pretas* who feed on whatever food is proper to such beings. The *pretas* subsist on whatever offerings are conveyed *to* them by kinsmen and *blood* relations. If the immediate dead relative is not reborn among the *pretas*, then the benefit goes to other relatives in that state.

The funeral rites based on the transfer of merit are performed in all Theravāda countries. The merit that is transferred to the dead on such occasions is largely derived from donations to Buddhist monks, and from the recitation of the *parittas*. In the Mahāyāna countries such as China, Korea and Japan, most funeral rites are also based on the transfer of merit derived from reading Mahāyāna *sūtras* such as the *Sukhāvatīvyūha* or certain *Prajñāpāramitā sūtras*. The transfer of merit is also incorporated into some *tantric* funeral rituals.

Rituals based on the tantras

The funeral rites based on the *tantras* are complex and include a number of elements, some of which are shared with the above two types of funeral rites, and some of which are specifically *tantric* in nature. From the perspective of their structure and function, the *tantric* funeral rites are largely devised on the pattern of the *tantric* consecrations, *homa* rites, and *sādhana* practices. They also incorporate some Mahāyāna practices such as raising the thought of enlightenment and the Bodhisattva *bhūmis*. Among the *tantras*, the teachings concerning the disposal of the dead people given in the *Sarvadurgatipari-śodhana* are perhaps the most comprehensive. In Tibet, this *tantra* has provided a basis for a number of funeral rites.

Depending on the circumstances and financial resources, the funeral rites can be very short and simple or fairly elaborate and prolonged. Some rituals are considered as essential and some as auxiliary or additional to the main rituals. Among the main and most frequently performed rituals, there are included the treatment of the dead body, the instructions given to the dead in the intermediate state, the guidance of the departed consciousness through the stages the Buddhist path and the bestowal of the *tantric* consecrations, and the cremation. So far as their aim and efficacy are concerned, the *tantric* rituals aim to achieve two principal goals. They strive to guide and help the departed people to gain the state of liberation from further rebirths, and if this is not successful, then to achieve good and happy rebirths. Although the efficacy of all such rituals is assumed, ultimately it is impossible to know whether someone has become

[4] Aṅguttara, V, 269ff.

liberated or reborn, and hence the rituals take into account different possibilities, and aim to secure the best possible result for the departed people.

The treatment of the body mainly consists in the purification and blessing of the dead body with protective recitations and *mantras*, and the deposition of the corpse in a suitable container and place.

The instructions in the intermediate state[5] focus on explaining to the dead people their actual situation, and directing them how to strive for the state of final liberation. If this fails, they are advised and guided to gain the best possible rebirth. This particular type of instructions is widely established in Tibet, but its origins go back to India. It is believed that at the moment of death, there appears a beam of clear light, which epitomises the state of liberation. If the departed consciousness aims for it without any hesitations and succeeds to merge with it, then one becomes freed from the bonds of *karma*. If there is any hesitation, a second beam of darkness appears and the process of returning to rebirth begins. It is taught that the intermediate state can last for up to seven weeks or forty nine days.

The guidance of the dead through the stages of the Buddhist path and the bestowal of the *tantric* consecrations are incorporated in the ritual known in Tibet as the rite with an effigy-card (*byang chog*). The prototype of this type of ritual is explained in the *Sarvadurgatipariśodhana*. The name of the departed is inscribed on a piece of paper and the departed consciousness is summoned to rest in it. After that, the ritual performer gives instructions and guides the consciousness through the entire Buddhist path, which includes the three refuges, the generation of the thought of enlightenment, and the *tantric* consecrations. The principal goal of this ritual is to secure the final liberation.

The cremation ceremony incorporates the basic elements of *homa* rites and appropriate *sādhanas*. The funeral pyre is constructed on the pattern of the appropriate *homa* hearth, which often also incorporates a drawn design of a particular *maṇḍala*, which is inserted at the bottom. The corpse is deposited on the top of the piled up heap of wood. Next, the ritual performer proceeds to execute an appropriate *sādhana*, presents offerings to the deities of the relevant *maṇḍala* in the same way as it is done in *homa* rites, and invokes them to take the departed with them to the sphere of purity. The cremation ceremony and other rites discussed here very briefly are translated below as part of the rites for rebirth in the Sukhāvatī abode.

The funerary rites for rebirth in the Sukhāvatī abode

The funeral and related rites, which are translated below, were composed by Karma chags med, also known as dGe slong Rāgāsya (Rā ga a sya) and dGe

[5] *bar do* (*bar ma do'i srid pa*) / *antarābhava*.

slong brTson ’grus. He was a Karma Kagyupa (bKa’ brgyud pa) master who lived in the seventeenth century. His collected writings include a set of funeral rituals for rebirth in the Sukhāvatī abode. The characteristic and somewhat unusual features of these rites are that they combine the Pure Land teachings about the rebirth in the Sukhāvatī abode with the *tantric* funeral rites performed in Tibet on the basis of Indian sources.

The larger *Sukhāvatīvyūha* and the *Amitāyurdhyāna* provide the fundamental teachings on the ways of becoming reborn in the Sukhāvatī abode, the pure land of lasting happiness. It is said in those texts that the people, who profess faith in and invoke the name of Amitābha, will become reborn in the Sukhāvatī abode. Amitābha is said to have promised that at the time of their death, he will personally collect his faithful believers and lead them to his abode. It is also said in the *Sukhāvatīvyūha* that Amitābha assists his devotees, who behold him in ecstatic visions and leave this world to become reborn in his land.

In Japan, the Jōdo priests recite the *Sukhāvatīvyūha* as part of the funeral ceremonies. Unlike in other sects, the Jōdo Shinshū does not give posthumous names because the person is believed to have passed into Amitābha’s Sukhāvatī. The dead body is usually dressed in white garments similar to those worn by the people making pilgrimages, and the head is fastened with a white ribbon. The dead people are also provided with sandals made of rice straw (*zōri*), and a wallet with money to pay for the boat passage across to the other side.

Immediately after the death, at the bedside, the Jōdo priest invokes the names of Amitābha, Avalokiteśvara and Mahāsthāmaprāpta, and the names of the Buddhas of the ten directions. Next, he offers flowers, recites the confession of sins, performs a ceremonial tonsure and administers the three refuges and the vow of morality (*śīla*). After that, he chants the *Sukhāvatī* and *Amitāyus sūtras*. The chanting focuses on the relevant passages, which speak of gaining merit through hearing the name of Amitābha. He further recites an invocation for rebirth in the Sukhāvatī abode and the *nembutsu*.[6] Finally, he transfers the acquired merit to the departed person. When the body is placed in a coffin and on the day of cremation, the priest performs a similar but differently arranged set of recitations, and executes certain ritualised activities devised for those occasions, such as beating the drum, burning incense, offering tea to the departed spirits, and addressing a request to the departed to leave. When the ashes are collected into an urn, the priest recites certain *sutra* passages and the so-called *Śarīra-sutra*. After the funeral rites, a special ceremony is performed to

[6] The terms *nien-fo* in Chinese and *nembutsu* in Japanese correspond to the Sanskrit terms *buddha-anusmṛti* or *buddha-manasikāra*, which mean recollection or mindfulness of the Buddha. The practice of *nembutsu* involves both meditation on and recitation of Amitābha’s name.

purify the house. On this occasion, the priest sprinkles water towards the four directions, invokes the names of the Buddhas, recites the *Prajñāpāramitā-hṛdaya*, and chants the *nembutsu*.

The funeral rites composed by Rāgāsya are fundamentally modelled on the *tantric* funeral rites used in Tibet, but at the same time, they also incorporate the concept and relevant instructions for rebirth in the Sukhāvatī abode. In all his funeral rituals, Amitābha, the Buddha of the Sukhāvatī *lokadhātu* located in the western region of the universe, is the chief deity attended by his two principal Bodhisattvas, Avalokiteśvara and Mahāsthāmaprāpta. Like in the Pure Land tradition, Amitābha is visualised and invoked to lead the departed consciousness to the Sukhāvatī abode.

Out of the four rituals translated here, the first one details the practice of the transference of consciousness and consists of three integral parts, which explain how to learn during one's lifetime the method of transferring consciousness, how to execute it personally at the moment of dying, and how to perform it on behalf of other people at the time of their death.

The second ritual consists in a set of instructions that are read to the departed consciousness during the period of the intermediate existence. As such, it is a short text, but it does cover the main stages in the intermediate state, which are explained in more detail in the full version of the *Bar do thos grol*. There is a tradition in Tibet that originally the text on the intermediate state was composed by Padmasambhava and recorded by his Tibetan wife Yeshe Tshogyal (Ye shes mtsho rgyal). Initially, this text was hidden by Padmasambhava and eventually rediscovered in the fourteenth century by the rNying ma pa master Karma gling pa.[7] This particular type of instructions given during the intermediate existence is widely practised in Tibetan Buddhism. However, some other traditions, such as the Jōdo Shinshū, also recognise the intermediate period of forty-nine days during which they perform certain rituals for the benefit of the departed people.

The third ritual, the cremation rites, includes a group of rituals such as the consecration of the dead body, the purification of the cremation site, the actual cremation of the dead body, and the disposal of the ashes.

The fourth ritual, like the previous one, also includes several integral rituals. First, the departed consciousness is summoned into an effigy-card, and then performs a series of ritual activities, which include the purification of the departed person from all sins, the blockage of the entries into the six spheres of rebirth, the bestowal of the *tantric* consecrations, and finally the guidance of the departed consciousness to the Sukhāvatī abode.

[7] F. Fremantle & Chogyam Trungpa, *The Tibetan Book of the Dead*, *The Great Liberation Through Hearing in the Bardo*, by Guru Rinpoche according to Karma Lingpa, Berkeley and London, Shambhala, 1975, xi.

Prior to his exposition of the transference of consciousness,[8] Rāgāsya provides an introduction of eight folios in which he briefly outlines the general history of *'pho ba* and discusses some relevant issues. In the paragraphs that now follow, I give a *résumé* of the main content of his introduction.

Rāgāsya says that his exposition of *'pho ba* is based on the oral tradition and certain texts which are linked with the teachings of Padmasambhava. At the time of death, the *'pho ba* can be performed by oneself or it can be performed for the dead by the *lamas* (*bla ma*) who know how to perform it. It is recommended that people should learn to perform it because it can be helpful in gaining the state of purification from sins or even the state of complete liberation from *saṃsāra*. It is also said in some sources that the *'pho ba* performed at the time of death can secure the state of complete liberation or happy rebirths in heaven (*mtho ris*), even if one is guilty of the five heinous sins (*ānantarīya*).

Rāgasya says that there are many different types of *'pho ba*, but he provides the names and briefly explains only the following types: *dharmakāya 'pho ba*, *saṃbhogakāya 'pho ba*, *nirmāṇakāya 'pho ba*, forced *'pho ba* (*btsan thabs kyi 'pho ba*), routine *'pho ba* (*tha mal pa'i 'pho ba*), and the *'pho ba* of entering into another body (*grong du 'jug pa'i 'pho ba*).

What is the *dharmakāya 'pho ba?* If during one's lifetime one has studied and practised the Mahāmudrā and the rDzogs chen practice known as "cutting through substantial reality" (*khregs chod*), at the time of death, the mother and son meet in the realm of clear light (*'od gsal*). One remains there for seven or more days. In this state, the object and the performer of the *'pho ba* are separated because it is the ultimate *'pho ba*.[9] It is also said that in this state there are no auspicious or evil pathways. When one gains the *dharmakāya 'pho ba*, the external sign, which indicates its attainment, appears in the form of a clear sky. There are also signs which appear on the dead body. The body does not lose its lustre and brightness for a long time, and on the secret part, there emerges a white letter *A*, a blue syllable *Hūṃ* or some other similar sign.

In the case of the *saṃbhogakāya 'pho ba*, the sky becomes filled with light and rainbows. Blood or red water oozes from the Brahma's aperture[10] on the top of the head. A kind of dew or vapour emerges on the body, and on the secret part, there emerges the symbol of an appropriate deity or the relevant Buddha family.

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[8] *'pho ba / saṃkrānti*, *cyavana*, *saṃcāra*, *saṃkrama*.
[9] *don dam pa'i 'pho ba / paramārthasaṃcāra*.
[10] *tshangs pa bu ga / brahmarandhra*.

In the case of the *nirmāṇakāya ’pho ba*, the body falls down towards the right side, and the vital wind flows out from the left nostril. One envisages or places the Buddha’s image at the front, and then one transfers one’s consciousness into it through the left nostril. One should pray and generate the thought of inducing a *nirmāṇakāya* for the benefit of living beings. On this occasion, there appear such signs as clouds, a rainbow, a wish-granting tree, or a shower of flowers falls down from the sky. As for the signs on the body, it is said that blood, red water, or the *bodhicitta* emerges from the left nostril, or a kind of dew appears on the body. On the secret part, there emerges the shape of a vase or the symbol of an appropriate deity and small relics (*ring bsrel*).

The deliberate or forced *’pho ba* should not be performed. Even when the signs of death are present, one should attempt three times to avert one’s death. If one does not do it and executes the *’pho ba*, then there results the so-called harm of killed deities (*lha bsad pa’i nyes pa*). Even if one has been sentenced or is afflicted by disease and pain, the *’pho ba* should not be performed. Similarly, even when someone is dead but the subtle veins are not fully cut off, it is inappropriate to perform the *’pho ba*. If one performs it when the period of life is not completed and there is still some movement, then one harms the bodily deities. In this particular context, the term deities refers to the group of the holy deities of one hundred families (*rigs brgya’i lha*) who abide in the body. All these deities become inert as if being killed. When the *’pho ba* is performed before the period of someone’s life expires, it brings no benefit and the person becomes reborn in evil destinies. It is said in a text entitled *rDo rje gdan bzhi* that the *’pho ba* should be only performed at the right moment, and that when the time is not ripe, the deities become inert. If one takes one’s own life, one commits a greater sin than the five heinous sins. Thus, before one performs the *’pho ba*, one must always attempt to avert one’s death.

The *’pho ba* of entering another body is known in Tibet in the oral teachings (*bKa’ ma*), but there is no living transmission of its practical performance.

It is said that on certain occasions, when the cause of death is sudden, the routine *’pho ba* is referred to as instant *’pho ba* (*skad cig ma’i ’pho ba*). When a constant radiance (*skrag sdangs*) appears, one should direct one’s awareness towards Amitābha or Padmasambhava positioned over the top of one’s head. If the cause of death is fierce and sudden, one leads one’s consciousness towards the top of the head, and then directs it towards one’s teacher. Otherwise, the indicative signs of the routine *’pho ba* are such as the head faces towards the north and the body falls down towards the right side. It is said that if one recites prayers and invokes the names of certain Buddhas over the head of the dead person, that person does not become reborn in any of the three evil destinies.

According to some sources, eight bodily apertures (*sgo brgyad*) serve as passages of *saṃsāra*, and one aperture constitutes the path of the Mahāmudrā.

Furthermore, it is said in the sources derived from the highest *tantras* that when the *vijñānālaya* (*rnam shes kun gzhi*) emerges from the Brahma's aperture, it does not have any form. When it emerges from the seminal point (*thig le*), it assumes the form of a great deity. When it emerges through the navel, it assumes the form of a god in the Kāmadhātu. When it emerges through the eyes, it assumes the form of a powerful human (*mi dbang po*). When it emerges through the nostrils, the rebirth takes place among the *yakṣas*. When it emerges from the ears, it assumes the form of one's meditational deity (*grub pa'i lha*). When it emerges through the so-called passage of existence (*srid pa'i sgo*), it becomes reborn as a *preta*. When it emerges from the urinary passage, it becomes reborn as an animal, and when from the anus, it falls to one of the eight hells.

One tradition maintains that when someone does not learn the *'pho ba yoga*[11] and the departing consciousness is transferred through the Brahma's aperture by means of ritual power (*las dbang*), then that person becomes reborn in the Ārūpyadhātu. And again, when the consciousness is transferred through the Brahma's aperture in accordance with the *'pho ba yoga*, one becomes reborn in the pure sphere of the sky (*mkha' spyod*).

According to the instructions of Padmasambhava, there are nine different paths through which the departing consciousness can pass: three excellent paths, three average paths, and three inferior paths. The Brahma's aperture on the head constitutes the path, which leads to the pure sphere of the sky (*mkha' spyod*), and hence when the awareness (*rig pa*) is passed through it, one gains the state of liberation (*thar pa*). It is the best path, which one should cultivate and purify. When the departing consciousness emerges through the eyes, one becomes reborn as a *cakravartin*, and when through the left nostril, one gains a pure human body. These are the three excellent paths. When the consciousness emerges through the right nostril, one becomes reborn among the *yakṣas*, when through both ears, one becomes reborn among the gods of the Kāmadhātu, and when through the navel, one becomes reborn as a *kāmadeva*. These are the three average paths. When the consciousness emerges through the urinary passage, one becomes reborn as an animal. When it passes through the region of the so-called passage of existence (*srid pa'i sgo*) or through the white or red seminal points (*thig le*), one becomes reborn as a *preta*. Finally, when it passes through the anus, one becomes reborn in one of the hells. These are the three inferior paths.

Next there follows Rāgāsya's exposition of the *'pho ba* practice, which is translated below.

* * *

[11] *'pho ba'i gdams pa / saṃkrāntiyoga*.

(9a) The exposition of the transference of consciousness (*'pho ba*) is divided into two major parts: the preparatory practice and the actual application.[12]

Preparatory practice of 'pho ba

First, in order to ask for a suitable meditational disposition of practising the transference of consciousness, you should present a *maṇḍala* offering and then recite this:

> "Having transformed this *maṇḍala* of bronze into jewels and all the barley grains into gold and turquoise, I offer them with faith to the manifested body of my compassionate and merciful *guru*. May he look upon me with compassion."

Next, you should take the tree refuges and raise the thought of enlightenment:

> "Homage to the Three Jewels and to the three root deities. I take refuge at their places of protection. In order to bring all living beings to the state of buddhahood, I raise the perfect thought of enlightenment."

You should recite this three times. After that, in an instance, you should duly envisage yourself as the lord Mahākāruṇika, white in colour, peaceful and smiling, and having one face. Out of his four hands, the two principal ones are folded at the heart, and the two lower ones hold a rosary of white glass and a white lotus. He is seated with his legs crossed on a lotus and moon throne. The hair on his head is matted into a head-dress and surmounted with five small crests made of jewels. His body is covered with silk and jewel ornaments, and it is radiant with the lustre of the thirty-two major marks (*lakṣaṇa*) and the eighty minor marks (*anuvyañjana*).[13] The outer surface of Mahākāruṇika's body is like a propped up tent of white silk, and its inside is empty like an inflated bladder. Inside this totally empty space, there is the central vein (*avadhūtī*), which is endowed with four qualities. On the outside, it is white to symbolise happiness. Inside, it is red to symbolise purity. It stands in an upright position to symbolise the path to enlightenment, and in order to close the entries into evil rebirths, (10a) its lower opening beneath the navel is sealed. In order to advance along the path leading to heaven (*mtho ris*), its upper extremity at the top of the head, the Brahma's aperture, constantly vibrates.

Above the crown of your head, you should envisage the protector Amitābha. He is red in colour, wears monastic robes, and sits on his lion throne consisting of a lotus and a moon. He has one face and two hands placed in the meditation

[12] *gNam chos thugs kyi gter kha las bDe chen zhing du 'pho ba'i gdams pa rgyas par bsgrigs pa*. The translation of this and the remaining funeral rites included here is based on a block print acquired in Nepal.
[13] For a list of the major and minor marks of a *mahāpuruṣa*, see *The Buddhist Forum*, Volume III, 391–93.

posture and holding an alms-bowl. He is seated like Maitreya with his two big toes positioned immediately above the upper extremity of the central vein.

Lokeśvara stands to the right of Amitābha. He is white in colour and has one face and four hands. Two of his hands are folded together, and two hold a rosary and a lotus in the right and left hands respectively. He is standing on a lotus and a moon.

Vajrapāṇi Mahāsthāmaprāpta stands to the left of Amitābha. He is blue in colour, has one face and two hands holding a *vajra* and a bell. He also stands on a lotus and a moon.

The (above three deities) are surrounded by countless Buddhas, Bodhisattvas, *śrāvakas* and *arhats*.

Dispersing rays of light from the three seed syllables (*Oṃ Āḥ Hūṃ*) placed on the three bodily spots of the above three lords, you should summon them from the Sukhāvatī abode and dissolve them into their envisaged bodies.

Next, you should recite the following supplication[14] for the transference of consciousness:

> "*E ma ho*. O supreme protector Amitābha, Mahākāruṇika and Vajrapāṇi Mahāsthāmaprāpta. I beseech you with my one-pointedly focused mind to grant me your blessing for perfecting the profound path of transferring consciousness. When I and other people approach the moment of death, I beseech you to grant us the blessing of transferring our consciousness to the Sukhāvatī abode."

You should recite this supplication as many times as you can. After that, you should envisage your heart inside the central vein (*avadhūtī*) in the form of a red eight-petalled lotus resembling a sealed knot of a bamboo tube. On the top of it, there is a lunar disc, which is similar in size and shape to a halved pea. On the top of it, there rests the white seminal drop[15] together with a red syllable *Hrīḥ* similar to a punctuation mark (|).[16] They have the nature of the combined vital wind of awareness and consciousness. They are lustrous with light, restless and vibrating upwards.

Next, you should envisage the following process. From the above syllable *Hrīḥ*, there disperses light, which assumes the form of a similar syllable *Hrīḥ*, and then closes the aperture below, the entry into the hells. Another syllable *Hrīḥ* disperses and blocks the urinary passage, the entry into the realm of animals. Next, two syllables *Hrīḥ* disperse and block the mouth and the secret part, the entry to rebirth in the realm of the *pretas*. After that, one syllable *Hrīḥ*

[14] *gsol 'debs / adhyeṣaṇa*.
[15] *thig le / bindu*.
[16] *tsheg drag*.

disperses and seals the navel, the entry into the realm of the *kāmadevas*. Then again, two syllables *Hrīḥ* disperse and block the ears, the entry to rebirth in the realm of the *asuras*, the world of form, and that of the *kumbhāṇḍas.* The next two syllables *Hrīḥ* disperse and block the nostrils, the entry to rebirth in the world of the *yakṣas* and men, who are born, become old, suffer from diseases and die. After that, three syllables *Hrīḥ* disperse and block the aperture between the eyebrows,[17] the entry to rebirth in the world of form, then the right eye, the entry to rebirth as a human king, and finally, the left eye. Once more, one syllable *Hrīḥ* disperses and blocks the entries to rebirth in the formless world, the Brahmaloka.

When one performs the above visualisation, it is also appropriate to pronounce the syllable *Hrīḥ* verbally and to count it.

Next, pronounce *Hik* and envisage your mind (*sems*) in the form of a white *bindu* marked with the syllable *Hrīḥ*, which rises upwards along the path of the central vein to the top of the head, and touches the toes of Amitābha's feet. Pronounce *Ka* and envisage it falling down, and resting on the lunar seat inside the heart. While doing it, breathe in three times the remains of the vital winds. Hold and retain them, and then fix them firmly for a long time. Next, pronounce *Hik* in your mind, and envisage the winds of the right and left veins[18] as having the form of blue dust and rising upwards along the central vein, and at the same time the white *bindu* touching Amitābha's toes. Next, pronounce *Ka* in your mind and envisage it descending and resting on the seat in the heart. (12a) When you are raising it upwards, place the *vajra*-fists on the sides of the head, and heap up at the top all the projections of the vital winds.

The people who are not acquainted with the method of holding the breath should pronounce *Hik*, and envisage the *bindu* rising upwards along the central vein and touching the Buddha's toes. Next, they should pronounce *Ka* and envisage it descending into the heart. Such a clear meditational visualisation of ascending and descending should be performed about twenty-one times.

As for the prayer,[19] you should recite the following words:

> "*E ma ho*. O excellent Buddha Amitābha, the lord Mahākāruṇika to the right, the Sattva Mahāsthāmaprāpta to the left, with countless Buddhas and Bodhisattvas in attendance. The *buddhaṣetra* called Sukhāvatī is the abode of happiness and limitless wonders. May I, upon my death, become reborn there at once without being obstructed by another rebirth. May I behold there the countenance of Amitābha. I recite my prayer in

[17] *smin mtshams / ūrṇā*.
[18] right vein: *ro ma / rasanā*, left vein: *rkyang ma / lalanā*.
[19] *smon lam / praṇidhāna*.

> these words and ask all the Buddhas and Bodhisattvas, who reside in the ten directions, to bestow their blessing and unimpeded success. *O enlightenment of the five faculties Svāhā*."[20]

While reciting this prayer, you should envisage your body as becoming pervaded with the ambrosia of immortality, which trickles from the alms bowl held in the hands of Amitābha.

> As for the invocation for (long) life, you should recite as follows:
>
> "*E ma ho*. O perfect Buddha Amitābha, Mahākāruṇika, Mahāsthāmaprāpta, and countless Buddhas and Bodhisattvas. I bow and praise you with devout mind. I ask you to bestow upon me the attainment of life. *Oṃ Amitābha*, *the attainment of life Hūṃ*."[21]

You should recite this prayer one complete round on a rosary (13a) or as many times as you can. You should envisage the threefold group of the lord Amitābha as melting into light, and then dissolving into you, and the syllable *Haṃ* and a crossed *vajra* blocking the Brahma's aperture.

After practising in this manner at regular intervals, six or four times, or as many times as necessary, the signs of perfecting the method of transferring consciousness should appear on the Brahma's aperture. They appear as heat, lymphatic discharge, itching and pricking sensation, numbness or swelling. The vertex becomes numbed, and blood or yellow liquid emerges from the Brahma's aperture. When such signs occur, one should examine carefully the spot, which is eight fingers from the edge of the hairline. It overflows and aches when one inserts a blade of *kuśa* grass. When this happens, one should not train any further. Since there is a danger to one's life, one should stop the meditational exercises. One does not move the *bindu* inside the central vein, and one should stop counting the syllables *Hik* and *Ka*.

When one does not have the Brahma's aperture or when one cannot activate it because of headaches and giddiness, one should generate Amitābha one cubit above the head, and one should visualise the ascent of the *bindu* together with the syllable *Hrīḥ;* towards, but not touching, the lotus throne of Amitābha positioned in the sky, and then their descent into the heart inside the central vein. When one executes this visualisation during several sessions, the Brahma's aperture should open. Blood and yellow water should ooze out from it. This concludes the exposition of the method of executing the transference of consciousness.

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[20] *tadyathā pañcendriya-avabodhanāya svāhā*.

[21] *oṃ amidheva āyuḥsiddhi hūṃ*. The Sanskrit name of Amitābha is consistently given in his *mantras* as Amidheva.

Transference of consciousness at the time of death

The execution of the transference of consciousness by oneself is done in the following way. When all the signs of death appear, one should attempt three times to avert one's death. However, if one does not succeed to avert it, one should recite as follows:

> "*Kye ma*. At this very moment of approaching my death and the intermediate state, I abandon the thoughts of attachment and adherence to all things. I will penetrate with determination into the nature of the clear instructions, and I will transfer my consciousness to the sphere of space, self-knowledge and non-rebirth. I will relinquish my conditioned flesh, blood and body, and I will understand that impermanence is an illusion."

Praying in such words, one should present one's body, possessions and relatives in a *maṇḍala* offering to the Buddha Amitābha. Once this offering is completed, one should abandon all thoughts motivated by desire. Acting in the same way as one did at the time of practising the meditation of transferring consciousness, one blocks the nine apertures with the syllable *Hrīḥ*. One envisages the lord Amitābha and his entourage positioned in the sky above at a distance of one cubit. One discharges one's consciousness in the form of the white *bindu* marked with the syllable *Hrīḥ*. and one envisages it dissolving into the heart of Amitābha. One does it repeatedly for as long as the breath is not cut off. If one is able to recite the invocation and prayer for the transference of consciousness, one should recite them personally. Otherwise, one should entrust their recitation to a relative, a friend or someone else. (14a) In the end, having emerged on the crown of the head, the consciousness should certainly become reborn later on in the Sukhāvatī abode.

Administering the transference of consciousness to other people

When a sick man is definitely dead and his outer breath is cut off, one should arrange the top of the corpse's head like a small tent. First one takes the three refuges, generates the thought of enlightenment, and calls many times the names of the Buddhas one knows. After that, one attunes the veins of one's throat for recitation, and lifting one's mind to the meditational state appropriate for the transference of consciousness, one recites in a soft and melodious voice the following text:

> "*Kye ma*. O noble son who has departed from this life. Envisage your body as your chosen deity, the White Being. Inside your body, there is the central vein resembling a bamboo arrow, and inside (the deity's) heart there is the red syllable *Hrīḥ* similar to a punctuation mark (|). Next, envisage six syllables *Hrīḥ* as dispersing and blocking the entries to the six places of rebirth, and the Brahma's aperture on your head as being open. Above your head, there is a lotus and moon throne surmounted by

> the lord Amitābha, red in colour, wearing monastic robes, seated with his legs crossed, having one face and two hands placed in the meditation posture and holding an alms bowl. The white Lokeśvara is positioned to Amitābha's right. He has one face and four hands. Two of his hands are folded together and two hold a rosary and a lotus. He stands over a lotus and a moon. Vajrapāṇi Mahāsthāmaprāpta is positioned to Amitābha's left. He is blue in colour and has one face and two hands, holding a *vajra* in the right hand and a bell in the left hand. He also stands on a lotus and a moon. The three of them are surrounded by countless Buddhas, Bodhisattvas, *śrāvakas* and *arhats*. Next, from the seed syllables positioned on the three bodily spots of these three lords, there disperse rays of light, which summon their corresponding appearances from the Sukhāvatī abode, and dissolve them into the envisaged images. After that, envisage your consciousness in the form of the white *bindu* marked with the syllable *Hrīḥ*. and perceive it as being transferred into the heart of Amitābha.
>
> *E ma ho*. O wonderful lord Amitābha, Mahākāruṇika and Vajrapāṇi Mahāsthāmaprāpta. I supplicate you with the one-pointedly focused mind of the departed person to bless and transfer his consciousness to the Sukhāvatī abode." (15a)

One meditates and recites this prayer seven times or twenty-one times. One pronounces many times the syllables *Ka* and *Hik*. Next, pronouncing a fierce *Phaṭ*, one pulls out uprightly one single hair from the spot on the crown of the head, which is located some eight fingers from the edge of the hairline. The hair disperses like a rotten matter. A sudden noise and vapour emerge. A swelling appears and a kind of dew or yellow liquid comes out, or warmth and heated grease coemerge. In the case of people who are bald, the flow of lymph and swelling are induced by pressing with the forefinger. One does it repeatedly until the appropriate signs appear.

Next, dispersing rays of light from Amitābha's heart, one envisages the whole retinue together with the aggregates (*skandha*) of the dead person as becoming completely melted into light, and then dissolved into the heart of Amitābha. Next, one recites the prayer for rebirth in the Sukhāvatī abode,[22] repeating it three, five, seven or more times. After that, one indicates the path. One chants the following verses:

> "*E ma ho*. O wonderful protector Amitābha, Mahākāruṇika and Vajrapāṇi Mahāsthāmaprāpta. I supplicate you with the one-pointedly focused mind

[22] As given above in the first section, which explains the method of *'pho ba*. Rāgāsya's long prayer for rebirth in the Sukhāvatī abode is translated in *The Buddhist Forum*, volume 3, 391–409.

> of the departed person to bless and transfer his consciousness to the Sukhāvatī abode.
>
> *Kye ma*. O noble son who has departed from this life. Have no desire for this sorrowful *saṃsāra*, and do not hesitate but proceed to the sphere of the Sukhāvatī abode. *Phaṭ Phaṭ Phaṭ*." (15b)

While pronouncing the above verses, one should envisage Amitābha departing to the realm of the Sukhāvatī abode like a discharged arrow. Finally, one recites some prayers, concluding with the prayer for the transference of consciousness.

> "*E ma ho*. O wonderful protector Amitābha, Mahākāruṇika and Vajrapāṇi Mahāsthāmaprāpta. I pray to you with one-pointed mind and ask you to bless and transfer this consciousness to the Sukhāvatī abode." (17a)

LIBERATION THROUGH HEARING IN THE INTERMEDIATE STATE (BAR DO THOS GROL)

Kye ma kye hud. On noble son of such and such a name, being impermanent, you have departed from this life. You do not trust whether you are dead or alive. You have no physical body of flesh and blood, but only a mind-body, somewhat eight years old and imbued with the colours of the six spheres of rebirth. There is no sun or moon, but your body is bright with light. When you recollect your thoughts, you are able to produce deceptive appearances. As you have no fixed abode, you roam on mountain peaks and ocean shores. As you have no true friends, you befriend anyone dead or alive. As you have no proper food, you are satiated with smells and singed odours. If you are not given, there is no way of getting food in the intermediate state. At times being frustrated by sorrow, you perceive with clarity and recollect the lives of the past, the intermediate state, and the future. However, forgetting them instantly, you are deceived and wander on. In one single moment, you go round the three thousand worlds without your reflection in the water or mirror, without casting your shadow, without leaving footprints on the soft sand or soil. These are the signs that you are wandering about in the intermediate state.

Knowing yourself that you are dead, your mind endures great afflictions. No matter how willing, how strong is your heart, it cleaves. Now you have great regrets for not accomplishing the holy Dharma. Since you recall the sins and offences you have committed, your mind is unhappy. You are frightened and fear the arrival of Yama's messengers. You blame your relatives and feel animosity towards all of them. You suffer when you hear their voices coming towards you, and when you talk back without being heard. You call 'Do not weep! I am here!' Approaching them, you embrace them, touch their faces, but they do not see you and continue to weep. Since you experience all such things, you should know that now you are definitely dead.

You approach the *gurus* in whom you had placed your trust and hope of being protected. Since you perceive all the miseries of sins originated from imperfect rituals, impure vows, and meditation without clear vision, you think that they had deceived you, and you become overwhelmed by hatred. Consequently, you want to obtain quickly a body at any cost, and you endeavour to search for it everywhere. The projections of this kind arising before you are not produced by anyone. They are your own deceitful projections.

After four days, you have the visions in which the cardinal directions, the intermediate quarters, the nadir and the zenith become filled with rainbows, light and sparkles. The sky becomes crowded with the host of the Peaceful Deities, a clear radiance shines forth, and a beautiful mass of light blazes with splendour. From the hearts of the deities, there emerges the path of the five wisdoms in the form of beautiful and lustrous rays of light which penetrate your heart. Concurrently, there emerges the path of the six spheres of rebirth in the form of six ugly and obscure emanations, which also shine because they are parallel with the path of the five wisdoms. Out of those two paths, follow the bright path of the five wisdoms without stepping onto the path of the six spheres of rebirth. Pray wholeheartedly with devotion to the deities of the five Buddha families.

Next, there appear the chosen deities, the *ḍākinīs* and the protectors of the Dharma (*dharmapāla*). They wear the requisites of the eight dreadful graveyards and resound with a thunder of one thousand cymbals and *Hūṃ Phaṭ*. The whole world quakes, rocks, trembles and shakes. They come to lead you out from the path of the intermediate state. Do not be afraid! If you recognise your chosen deities, they will lead you to the realm of the Sukhāvatī abode.

Later on, there arrive the hosts of the bloodthirsty Wrathful Deities to lead you out from the path of the intermediate state. They are terrifying and unbearable to look at, and they roar in unison with one thousand thunders of *Hūṃ Phaṭ*. All the projections in the sky, on the earth, and in the intermediate state become filled with wrath. Showers of ‘kill! kill!’ and luminous weapons fall down. In a way, you are similar to a great sinner locked up in a prison. You cannot free yourself by trying to escape. Whichever way you tum, they all are there. They did not come from another place. The hosts of the Peaceful and Wrathful Deities are the deities of your own body. In a way, it is like being confused amidst the friendly and enemy armies standing on the site of a mighty and terrifying battle. Do not be afraid! Do not fear! But strive to act with devotion!

After a period of two weeks, the fears dwindle away. During each week of the intermediate state, there is one fear. Snow, rain, thick darkness and armies come in succession, followed by Yama with the hosts of beasts. At the front, you are cut off by a white, red and black abyss. One thousand mountain peaks crumble down; one thousand oceans billow and roar; crackling flames gain ground over a

great forest; and strong winds rage. Such are the manifestations of the four sounds of fear and the eight precipitous tracks of anguish. They are the deceitful projections of your own mind. Since you do not possess a body of flesh and blood, there is no material substance to be destroyed by weapons, abyss, earth, fire or water. Therefore, adhere to your mind and abandon these fears. The Sage (*thub pa*) said that these are the Buddha manifestations, which know how to benefit all living beings by various means of conversion. Your thoughts about the unholy and impure *gurus* are your own impure and deceitful projections. For your own benefit generate faith and devotion, and do not be deceived.

Desiring to obtain a human body, you search for a body while wandering about in *saṃsāra*. This is the sign that you have made an error of judgement. Abandon the thoughts of desiring to acquire the sorrow of innumerable cycles of birth, old age, disease and death in the body of a man or a god.

Since we are the guides and the vehicles of the Buddha activities for your benefit, generate faith and devotion, and without being distracted, listen to these words: Your obstructions are purified by the consecration of non-returning and by the profound secret *mantras*. Thus, without attachment or desire proceed to the Sukhāvatī abode in the west, the sphere of lasting happiness, the abode from which there is no turning back.

THE CREMATION CEREMONY[23] (*RO SREG*)

Treatment of the body

(1a) Salutation to Amitābha. In order to block the entries leading to rebirths in the six spheres of existence in the case of the helpless beings faring in the intermediate state, one should recall those beings in the same way as it is done in the ritual with an effigy-card. One writes down three times the long *mantra*[24] of Amitābha in such a way that it looks like a garland. On the lower ends, one adds three fringes. One recites and writes down the *mantra* "*Oṃ Amitābha Hrīḥ*" and one attaches it on the crown of the corpse's head. Next, one writes down the six syllables "*Oṃ maṇi padme Hūṃ*" and attaches them on the right shoulder. Finally, one writes the *mantra* "*Oṃ Vajrapāṇi Hūṃ*" and attaches it on the left shoulder. This is an abridged way of sealing the bodily places.[25]

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[23] *bDe chen zhing gi ro sreg cho ga ngan song gnas 'dren sdug bsngal mtsho skem gtan bde rab 'bar zhes bya ba*.

[24] Amitābha has three root *mantras*, long, medium and short. The long one: *oṃ āḥ hūṃ amidheva āyuḥ siddhi hūṃ*, *oṃ bhrūṃ svāhā*, *bhrūṃ bhrūṃ*. The medium one: *oṃ amidheva hrīḥ*. The short or condensed one: *hrīḥ*.

[25] In extended procedures, one places *mantras* on more parts of the body just as it is explained in *Sarvadurgatipariśodhana*, Delhi, 1983, 83–4.

Preparation of the cremation site

If one is not able to perform the activities of purifying the soil and removing all evil in accordance with the general and secret *tantras*, then one simply touches the ground with one's hand and recites an appropriate *mantra*, and the place becomes purified and excellent. (2a) Once the ground is recited over with *mantras*, it should not be dug. One should place over it such things as a stone slab, leaves or green grass, and one scatters over it some earth taken from another place. One touches the spot with one's hand and pronounces about one hundred times "*Oṃ amṛte Hūṃ Phaṭ*." On the top one deposits one *bali* consecrated by reciting the "*Akāro*" *mantra*.[26]

> "I, with my memory instantly clear, touch the earth with the right hand of Amitābha's pure body, and the earth quakes in six different ways. From beneath the earth, there emerges a goddess surrounded by a group of soil-masters (*sa bdag*). She is golden in colour and adorned with silk and jewels. She is benign, well disposed, and holds a treasure vase in her hands.
>
> O earth-goddess, you are the queen of the world, the earth's sovereign, who frequents the paths of all the Buddhas of the three times. O earth-master (*sa bdag*) of this visible world, and the earth-masters who reside in this place, please come here and receive this ransom *bali* (*glud gtor ma*). Surrender this place to me. Abandon it and go somewhere else.
>
> *Oṃ*. *Goddess Pṛthivī*, *together with the retinue of the earth masters*, *please consume this bali... receive this water for the face...*"[27]

The earth-goddess, happy and smiling replies:

> "As I grant this place, I act for the benefit of living beings."

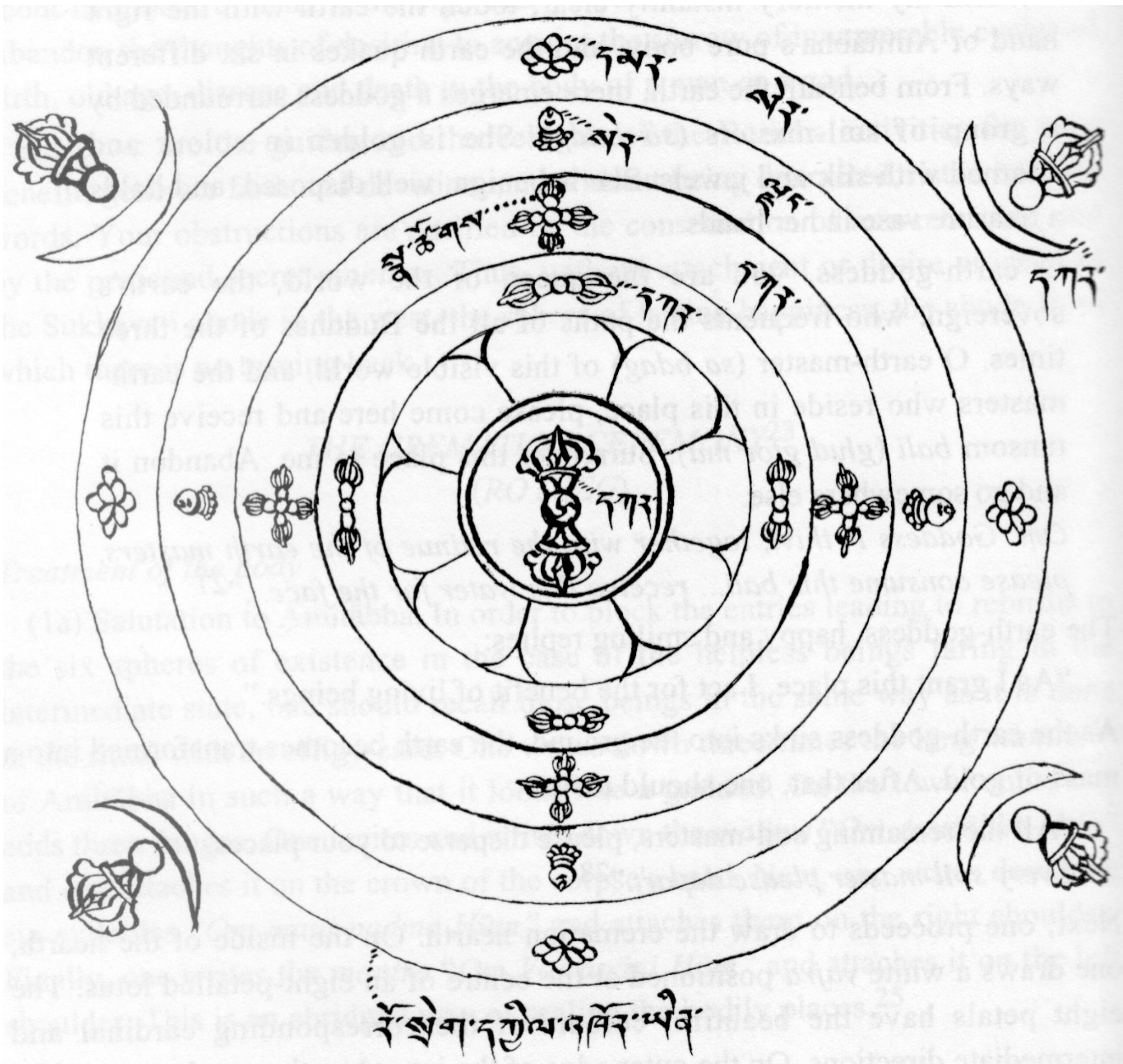
As the earth-goddess sinks into the ground, the earth becomes transformed into a mass of gold. After that, one should recite:

> "All the remaining soil-masters, please disperse to your places.
>
> *Every soil-master please depart*."[28]

Next, one proceeds to draw the cremation hearth. On the inside of the hearth, one draws a white *vajra* positioned at the centre of an eight-petalled lotus. The eight petals have the beautiful colours of the corresponding cardinal and intermediate directions. On the outer edge of the inner hearth, one draws a white *vajra*. Then, progressing further outside, one draws a green crossed *vajra* on a

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[26] *oṃ akāro mukhaṃ sarvadharmāṇām ādyanutpannatvāt oṃ āḥ hūṃ phaṭ svāhā.*
[27] *oṃ pṛthīvidevi bhūmipatisaparivara idaṃ baliṃ kha kha khāhi khāhi arghaṃ pratīccha* etc.
[28] *sarvabhūmipati gaccha*.



7. Design of the cremation hearth.



8. Funeral procession arriving at the site of disposing dead bodies.



9. Cutting up and feeding the dead body to vultures.

white background, a yellow jewel on a green background, and a red lotus on a yellow background. On the four corners, one draws half-moons and half-*vajras*.[29] One rings the bell and surveys the hearth with one's eyes. One circumambulates it, and then covers it with a piece cloth. Above that, one erects a container for the corpse (*gdung khang*), or as it is usually done, one piles up wood into a square heap. On a piece of paper, one draws an eight-petalled lotus to serve as the corpse's seat, and an eight-spoked wheel to serve as its cover. In the vicinity, one arranges all the articles for burning and for worship, two *balis* for the fire-god, and one triangular *bali* for the Dharma-protectors. One envisages Hayagrīva, recites his *mantra*, and then deposits him inside the mentally perfected operative vase (*las bum*). One prepares the offertory wood, the *kuśa* grass and all the remaining articles, which are required for the cremation *homa*.

The cremation homa

Following the Sukhāvatī rite of evocation, one envisages oneself as Amitābha. One sprinkles the items for worship and the casket containing the corpse (*spur khang*).

> "*Oṃ amṛte Hūṃ Phaṭ Oṃ pure by nature are all dharmas*, *pure by nature am I*."[30] The clouds of worship, magically produced from the sky forever pure, pervade the sky and the earth. May the medicinal articles, *balis* (*gtor ma*) and different items for burning become countless in number. *Worship* (*pūjā*) *Hoḥ*."

One holds together the spoon and the ladle, and as one touches with them all the articles, one says: "*Oṃ Āḥ Hūṃ*. *Oṃ Thaḥ Thaḥ Thaḥ Thaḥ Thaḥ Thaḥ Thaḥ*." One envisages the articles as being washed. Next, touching the individual articles, one says: "*Oṃ Svāhā*"—for the offertory wood; "*Oṃ Śṛīṃ Svāhā*"—for the melted butter; "*Oṃ Āḥ Svāhā*"—for all the grain articles; "*Oṃ Jriṃ Svāhā*"—for all articles; "*Oṃ kuru kuru Svāhā*"—for the all-operative vase, the *kuśa* grass, and the fire.

Holding a fan together with a piece of silk (*me dar*) and a fine piece of cloth, one circumambulates the cremation site. (4a) One purifies it with the *kuśa* smoke and recites:

> "O blue-green *kuśa* born from the syllable *Oṃ*, become endowed with protection and excellence. *Oṃ Vajrasattva Āḥ*."

One takes two *kuśa* straws with the lotus gesture and says:

"*Oṃ*. This *kuśa* grass, pure and virtuous, performs the works for the pure gods and delights the Three Jewels. In essence, it represents leaves grown

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[29] *zla phyed rdo rje*.

[30] *oṃ svabhāvasuddhāḥ sarvadharmāḥ svabhāvaśuddho 'ham*.

from the soil. May it pacify for me all the obstructions and make the things prosperous. *Oṃ Vajrasattva Āḥ*."

One arranges the *kuśa* grass on the outer border of the hearth in a clockwise order. One binds two bunches of it into a crossed *vajra* and places it at the centre with its top ends turned inwards. One purifies it by sprinkling it with the water from the all-operative vase. One rings the bell and recites in a melodious voice as follows:

"From emptiness there arises the syllable *Hūṃ*, and from it this peaceful hearth endowed with its appropriated characteristics. Inside, it is filled with firewood. Above a lotus and a moon, there is the syllable *Raṃ* from which there arises Agni, the fire-god. He is white and has the appearance of a mendicant. He has four hands and one face with three eyes. His long hair is matted into a bundle on the top of his head. In one right hand, he holds a wand, and with the second right hand, he makes the gesture of fearlessness. In his left hands, he holds a water pot and a rosary. He sits on a goat with one leg drawn in and one pending down. He is surrounded by one thousand tongues of blazing flames. The syllables *Oṃ Āḥ Hūṃ* are on the three spots of his body, and his heart is sealed with the syllable *Raṃ*. All these articles for burning emerge from emptiness. They will become transformed into a heap of blazing fire permeated with the five colours of wisdom, which epitomise the five Buddha families emerged from the syllables *Oṃ Hūṃ Trāṃ Hrīḥ Āḥ*."

Next comes the visualisation of the blazing fire:

"The blue base of the flame represents the wisdom-fire of Vajrasattva. The red section of the flame above the base represents the wisdom-fire of Amitābha. The yellow waist of the flame represents the wisdom-fire of Ratnasambhava. The white flame above that represents the wisdom-fire of Vairocana. The black summit of the flame represents the wisdom-fire of Amoghasiddhi. Such are the flames of the five victorious families.

(O departed one), may you become completely purified from the five poisons, and acquire the five bodies of wisdom. May your five bodily aggregates become purified with the massive flames of the five wisdoms. *Oṃ Hūṃ Trāṃ Hrīḥ Āḥ*."

After that, one lights the fire while one sings the following *mantra* for kindling the fire:

"*Oṃ vajra blaze blaze Hūṃ*."[31]

Next, one waves a fan and recites:

"*Hūṃ*. O fire-mass of knowledge, do not disperse, divide or twist (5a) towards the cardinal or intermediate quarters, below or above. In order to

[31] *oṃ vajra jvala jvala Hūṃ*.

prevent any harm and trouble to gods and demons, I keep down your blazing head with this piece of silk. *Oṃ. O noble flame pacify Svāhā*."

Next, one summons Agni, the fire-god:

"May Agni together with his host of hermits become summoned from the south-western direction by means of the rays of light dispersed from the heart of the fire-god inside the hearth."

While ringing the bell with the left hand, one holds the right hand in the gesture of fearlessness, bends the thumb towards the base of the ring-finger, and moves the hand from the left nostril towards the right side.

"*Oṃ*. Come here, come here great spirit, divine hermit, twice born and supreme. Duly approach this place in order to consume this burnt libation and food. *Oṃ ṭakki Hūṃ Jaḥ Hūṃ*. O fire-god radiant with the flames of splendour, I invite you to take residence inside these flames in order to swiftly accomplish all aspirations by acting with compassion for the benefit of living beings. *Oṃ. O fire-god abide* in *your pledge*.[32] O knowledge-fire and your retinue, I ask you to rest on this *kuśa* seat to the south-east of the hearth.

O Agni and your retinue, *receive this water for the face Svāhā*. *Receive this water for the feet Svāhā*.[33]

After offering the two kinds of water, one holds the *vajra* in the right hand and pressing the little finger with the thumb, one makes the pledge-gesture:

"*Hūṃ*. This *vajra* is a mighty *vajra*. If you duly abide in this pledge sanctioned by all the Buddhas, approach the Buddha families without any delay. *Oṃ hana samaya Hūṃ Phaṭ*. O knowledge-fire become merged with the pledge-fire into one perfect union. *Jaḥ Hūṃ Vaṃ Hoḥ*.

Dispersing once again the rays of light from their hearts, I summon the five Buddha families and execute the consecration. The water, which fills their bodies and overflows on the top, becomes transformed into the head ornament of Vairocana."

One recites the relevant *mantras* and presents the offerings, beginning with flowers and concluding with the presentation of sound. After that one recites:

"*Oṃ*. O fire-god all in lustrous splendour. You are adorned (6a) with blazing bodily ornaments, full of splendour and zeal to work. As I present this burnt libation, you should perform all the appropriate works. O son of Brahma, the world's protector, the noble god of pacifying and other rites, I bow down and praise you, the sovereign of splendour. You duly accomplish all the desired tasks. The burnt articles are served as

32 *oṃ agnideva samaye tiṣṭha*.

33 *oṃ agnāye saparivara arghaṃ pratīccha svāhā*. *pādyaṃ pratīccha svāhā*.

ambrosia with the ladle and the spoon marked with the syllable *Hūṃ*, and they are consumed by the fire-god whose tongue is sealed with the syllable *Raṃ* and protrudes from his slightly gaping mouth."

One holds the spoon and the ladle, and one pours seven spoonfuls of the liquid butter into the ladle while reciting once the *mantra* "*Oṃ agnaye Svāhā*." Next, without stretching the elbows beyond the knees, one holds together the ladle and the spoon, and one makes a clockwise circular gesture over the hearth. One envisages doing it three times. After that, one recites "*Oṃ agnaye havyakavyavāhanāya Svāhā*" and one pours the liquid butter into a container. One acts in this manner three or seven times. The auspicious signs in the fire are such as a cluster of blue smoke, a white tongue of fire, absence of unpleasant smell and the like. When bad omens appear, such as black flames or masses of smoke, one recites many times the *mantra* of Hayagrīva and sprinkles water from the all-operative vase.

> "Having summoned the departed one with the rays of light issued from the fire-god's heart, I extract the obstructions of his sins (*pāpāvaraṇa*) with these rays of light. May his sins become dissolved into the burnt offerings and be consumed by the fire-god."

If the departed was a good person, one dissolves the obstructions of sins of all living beings.

The articles for burning should be offered with the thumb and the middle finger. At the beginning of all the *mantras* for the burnt articles, one prefixes "*Oṃ agnaye deva*."

Grasping one piece of the offertory wood,[34] one envisages it as a *bodhi* tree, and pointing its top upwards, one offers it reciting: "*Oṃ tree of enlightenment Svāhā*.[35] Pacify for the departed one all the evil obstructions which hinder his splendour and perfect state *Svāhā*."

For the other articles, one recites the following *mantras*:

For the liquid butter: "*Oṃ agnaye Svāhā*. Pacify for the departed one, (or for myself and other living beings), all the obstructions of sins *Svāhā*."

For all the articles, one recites: "Pacify all the impediments, which hinder the life of prosperity and excellence in different paternal rebirths."

For the black sesame: "*Oṃ vajra consuming all sins Svāhā*.[36] Pacify for the departed one all the obstructions of sins *Svāhā*."

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[34] *yam shing / samidh*.
[35] *oṃ bodhivṛkṣāya svāhā*.
[36] *oṃ sarvapāpaṃ dahanavajrāya svāhā*.

For the white mustard: (7a) "*Oṃ fulfilment of all goals Svāhā*.[37] Pacify for_the departed one all the fears and terrors of the intermediate state *Svāhā*."

For the excellent food consisting of butter and different white articles mixed together: "*Oṃ every accomplishment Svāhā*.[38] Pacify for the departed one all the obstructions of sins, which hinder his perfect happiness *Svāhā*."

For the *durvā* grass or its substitute: "*Oṃ vajra-longevity Svāhā*.[39] Pacify for the departed one all the obstructions of sins, which hinder a state of perfect life in another rebirth *Svāhā*."

For the barley: "*Oṃ great vehemence Svāhā*.[40] Pacify for the departed one all the obstructions of sins, which hinder his strength to reach the sphere of the Buddhas *Svāhā*."

For the wheat: "*Oṃ vajra-eagerness Svāhā*.[41] Pacify for the departed one all the obstructions of sins, which hinder his happiness and healthy life in another rebirth *Svāhā*."

For the unhusked barley: "*Oṃ vajra-seed Svāhā*.[42] Pacify for the departed one all the obstructions of sins, which prevent an abundance of cattle and grain in another rebirth *Svāhā*."

For the peas: "*Oṃ great vajra-strength Svāhā*.[43] Pacify for the departed one all the obstructions of sins, which diminish strength in another rebirth *Svāhā*."

For the rice: "*Oṃ vajra-prosperity Svāhā*.[44] Pacify for the departed one all the obstructions of sins, which hinder an acquisition of perfect merit."

For the *kuśa*: "*Oṃ indestructible vajra Svāhā*.[45] Pacify all the obstructions of sins, which hinder a state of perfect protection of the departed one *Svāhā*."

For the *bilva* nuts, or if not available for the rose-bush or juniper seeds: "*Oṃ vajra-benevolence Svāhā*.[46] Pacify for the departed one all the obstructions of sins, which hinder a perfect family lineage *Svāhā*."

For the three sweet things or the three white things: "*Oṃ vajra-garland prosperity Svāhā*.[47] Pacify for the departed one all the obstructions of sins, which hinder perfect wisdom *Svāhā*."

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[37] *oṃ sarvārthasiddhaye svāhā*.
[38] *oṃ sarvasampade svāhā*.
[39] *oṃ vajrāyuṣe svāhā*.
[40] *oṃ mahāvegāya svāhā*.
[41] *oṃ vajraghasmare svāhā*.
[42] *oṃ vajrabījāya svāhā*.
[43] *oṃ vajramahābalāya svāhā*.
[44] *oṃ vajrapuṣṭāye svāhā*.
[45] *oṃ apratihatavajrāya svāhā*.
[46] *oṃ vajraśivāya Svāhā*.
[47] *oṃ vajramāle puṣṭaye svāhā*.

When white flowers are not available, (one substitutes them with) barley: "*Oṃ vajra-flower Svāhā*.[48] Pacify for the departed one all the obstructions of sins, which hinder perfect colours and splendour in another rebirth *Svāhā*."

For the scent, betel, tea and other articles (8a) included within the category of drinks: "*Oṃ vajra-betel Svāhā*.[49] Pacify all the obstructions of sins, which hinder a perfect welfare of the departed one *Svāhā*."

For the different kinds of medicine: "*Oṃ medicine Svāhā*.[50] Pacify for the departed one all the obstructions of sins, which hinder a state of perfect health in another rebirth *Svāhā*."

For the silk and different pieces of cloth: "*Oṃ vajra-garment Svāhā*.[51] Pacify for the departed one all the obstructions of sins, which deprive of excellent ornaments and garments in another rebirth *Svāhā*."

If at this point, one wishes to offer the unfinished grain articles, food, drink and so forth, one recites "*Oṃ agnaye deva*," adds the deity's *mantra*, affixes *Oṃ Āḥ Hūṃ*, and then continues: "Pacify all the obstructions of sins of the departed one *Svāhā*." When one offers the sesame, one recites the *mantra* twenty-one times, and for the remaining articles three or seven times.

Next, one offers the articles of worship, which are placed before oneself. One offers them individually one by one.

> "Whatever water for the face is procurable in the boundless sphere of the entire world, and the water arranged here by me with devotion, I offer it to the hosts of the hermit fire-god. Receive it and perform the work of pacifying.
>
> *Oṃ. Fire-god together with your retinue, receive this water for the face. The concurrence of dispersing an ocean of clouds of worship Āḥ Hūṃ*."

One recites similar verses for the remaining articles of worship: water for the feet (*pādya*), flowers (*puṣpa*), incense (*dhūpa*), light (*āloka*), scent (*gandha*), food (*naivedya*), and sound (*śabda*). One duly presents the articles of worship, butter lamps, food and all the remaining articles. At the time of presenting the offering of sound, one should scatter flowers and ring the bell. If it is an elaborated performance, one strikes loudly the big cymbals (*rol chen*).

> "*Oṃ*. *O* son of Brahmā, the world's protector, the king of the fire-god and the supreme hermit. O supreme hermit perfected by means of the relevant *vidyā* and *mantra*, which have assumed a bodily form through the power of great compassion for the sake of protecting all the spirits. O great

[48] *oṃ vajrapuṣpe svāhā*.
[49] *oṃ vajratāmbūlāya svāhā*.
[50] *oṃ oṣadhi svāhā*.
[51] *oṃ vajravastrāya svāhā*.

> powerful master of the efficient works, you blaze with lustre similar to the final conflagration. You are surrounded by a retinue of wisdom and magical feats. You ride a goat, a perfect vehicle of expediency. You hold a rosary and recite *vidyās* and *mantras*. Holding a vessel filled with the essence of ambrosia, you refresh us all with the ambrosia of the Dharma. You purify and remove the impediments of sins. Although present in the world, you are transcendent, and in spite of being determined to pacify the things, you have great compassion. I bow down before you and recite praises. Accomplish the work of pacifying and remove the obstacles on the path. Originally, the great hermit fire-god made a promise and took this oath: 'The fire is the face of the gods and resides in the fire of these burnt libations.' O fire-god, you and the mass of flames abide together and act in a non-dual manner. Perform the task of placing this burnt libation and all the articles of worship into the mouths (10a) of the divine host of the Sukhāvatī abode. The hermit fire-god emanated from the fire-god's heart is born from the mind. Since he resembles himself, he has assumed the function of the fire-place in order to worship the divine host."

Next, one follows the text of the Sukhāvatī evocation, starting with the words: "The large and vast belly of the fire-god becomes a palace generated from the rays of light. At the centre of the palace there is the lord Amitābha seated on a lotus and moon throne, red in colour..." and so forth and up to: "*partake of this bali*.

If the departed was an ordinary person, one envisages his bodily remains and the offered articles as being the same, namely they are envisaged as offerings for the divine host of Amitābha. If the departed was a holy person, one envisages his bodily remains and the divine host as being the same.

The articles for burning and those for worship should be offered in a correct sequence. One recites "*Oṃ Amitābha Hrīḥ*" and affixes the above given *mantras* of all the articles offered for burning. When one counts the number of offerings, the deity's *mantra*, the *mantra* of each article and a desired prayer, these three taken together, count as one. The presentations to the chief deity should be offered one hundred times. Next one recites "*Oṃ maṇi padme Hūṃ*" affixed with the *mantras* of the individual articles, and one offers the articles twenty-one times to Mahākāruṇika. Similarly one recites "*Oṃ Vajrapāṇi Hūṃ*" and offers the articles to Mahāsthāmaprāpta, also twenty-one times. After that, one recites "*Oṃ all the Buddhas and Bodhisattvas* together *with your retinue*" and one presents the articles to all the Buddhas and Bodhisattvas of the Sukhāvatī abode. One does it either seven or twenty-one times.

> "Whatever water for the face is procurable in the limitless expanse of this world… *Oṃ Amitābha together with your retinue receive this water for*

the face, (water for the feet, flowers, incense, scent, (11a) food, and sound)."[52]

Up to this moment, one has performed an extended worship. Next, one lifts the large *bali* for the fire-god, smears it with melted butter, and blesses it by reciting the "*Akāro*" *mantra*. After that, one recites seven times, "*Oṃ Amitābha Hrīḥ together with your retinue partake of this bali*."[53] One offers the *bali* and then recites:

> "O Lord together with your retinue. Having partaken of this offered *bali*, please bestow the attainments of the pacifying, enriching and other rites. Provide me with protection through your pledges. Remain my constant companions in all my endeavours. Prevent untimely death and diseases, and destroy demons and obstructive spirits. Dispel bad dreams, inauspicious omens, and evildoers. Bring mundane happiness, rich harvests, plenty of grain and large herds of cattle. Bestow all possible attainments of happiness and prosperity."

At the end of the above verses, all those who are present should repeat them while focusing their body, speech and mind. After that, the *bali* should be disposed into the cremation kiln (*gdun khang*). One should recites the passage starting with "*Oṃ vajra-body*" and concluding with the words "*Vajrasattva Hūṃ*," just as it is given in the ritual text.

> Next, one sprinkles the *bali* for the protector of the Dharma.[54]
>
> "I disperse rays of light from their hearts and summon the sphere-protector[55] and his consort clasped round his body. I envisage them seated in the vicinity of Vajrapāṇi on the fire-god's belly epitomising the Sukhāvatī abode."

Next, one offers the articles of worship. One recites the passage starting from "*Oṃ*. The protector of Amitābha's orders" and up to "I top up (*bkang*) with the articles which are appropriate to you. Partake of this burnt libation and the articles of worship. *Oṃ receive this water for the face*" and so forth.[56] Upon concluding this passage, one should recite the protector's *mantra*[57] affixed with

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[52] One recites here the verses of the individual articles of worship in the same way as it was done when presenting them to Agni, except for substituting Agni's *mantra* with that of Amitābha.

[53] *oṃ amidheva hrīḥ saparivara idaṃ baliṃ kha kha khāhi khāhi*.

[54] *chos-skyong / dharmapāla*.

[55] *zhing skyong / kṣetrapāla*.

[56] This particular passage is to be recited from another text entitled "*Zhing skyong*" which contains an evocation of Nag po Seng ge'i gdong and the relevant recitations for presenting offerings.

[57] *oṃ siṃhamukha hūṃ phaṭ. oṃ sinarama hūṃ phaṭ. tri hrid draḥ phaṭ. tri hrid jaḥ*.

the *mantras* of the articles, and one should offer seven times all the articles for burning.

> "*Hūṃ*. In ancient times, and in front of the Victorious Ones, you made a promise to protect the Buddha's Word. I praise the sphere-protector and his retinue, whose power and might expand to the limits of the sky. (12a) Accept these pure articles of burnt libations and worship, accomplish the works of the Four Rites, and fulfil all that has been entrusted to you."

Next, one sprinkles the *bali* with melted butter and recites the relevant verses,[58] and then one recites the following verses:

> "*Hūṃ*. O noble sphere-protector, accept this *bali*. Support the departed one right from the start and follow him behind towards the sphere of great happiness. Avert the obstructions from this place and the path. For those who are alive and well, please remove all diseases and obstructive demons. Bring blessings and happiness."

The *bali* is disposed into the hearth.

When one performs an extended version of this rite, one generates the Sukhāvatī abode inside the heart of the fire-god, and on the edge of it, one envisages the departed person. Next, one performs the rite for non-returning according to the ritual with an effigy-card. If one performs a shorter version, one generates the deities and continues the evocation up to the vase consecration, following the ritual with an effigy-card. After that, one executes the blessing of food, following the same ritual. The articles of food are offered into the hearth. The rite of showing the path and the benediction follow the ritual with an effigy-card. With this concludes the essential part of the cremation ceremony.

Concluding rites

Next, one offers seven times the articles for burning while reciting Amitābha's *mantra* affixed with the *mantras* of the individual articles. After that, one offers the articles of worship while reciting the same *mantra* affixed with "*Oṃ* receive the water for the face" and so forth.

> "*Hūṃ*. I bow down and praise Amitābha seated in meditation. He turns the Dharma-wheel in the Sukhāvatī abode, always beholds living beings with compassion, upholds his promises, and protects living beings."

Such are the words of praise. Next, one asks for forgiveness.

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[58] The text refers the performer to the text mentioned two notes above. At this point, one summons into the *bali* the fierce demons who cause obstructions and difficulties to the departed one on his journey towards the Sukhāvatī abode. The sphere-protector is invoked to consume the *bali*, and thus to destroy the obstructive demons.

> "*Oṃ*. Whatever imperfections and faults I have committed with my obscured mind, and whatever deficiencies I have inflicted upon this excellent performance, I beseech to be forgiven for all of them."

At the conclusion of reciting the above lines one time, one recites the one-hundred syllables of Vajrasattva. After that, one recites:

> "*Oṃ*. Accomplish all the beneficial goals of living beings and grant them appropriate attainments. At this moment, I request you to depart to the Buddha sphere. However, although you depart to the Buddha sphere, I beseech you to return once again (in the future). *Oṃ vajra Muḥ*. O knowledge-deities depart to your places. O pledge-deities dissolve within me."

After that, without counting them, one offers the remaining articles for burning to the mundane fire-god in the same way as it was done above. (13a) Next, one sprinkles the melted butter over the *bali* for the fire-god. The benefactor, · standing to the left, takes the *bali* and holds it up. One consecrates it with the "*Akāro*" *mantra* and blesses it three or seven times with the *mantra* "*Oṃ Agni together with your retinue*" and so forth.

> "O fire as the god consuming the burnt offerings, the king of hermits and the master of demons, I bow down, praise and worship you together with the host of the fire-god from the south-east direction. Accept this *bali* and perform the pacifying, enriching and other rites. Bestow all desired attainments."

The prayer for the fulfilment of desired intentions is repeated by the benefactor. One offers the remaining articles for worship with Agni's *mantra* affixed with the *mantras* of the articles of worship.

> "O son of Brahmā, the master of the world and mighty protector, you are empowered by Ṭakki, the sovereign of the fire-god. Consume all defilements with the fire of the supreme wisdom. I bow before the very fire-god of steadfastness."

Next, one repeats the above request for forgiveness starting with the words "*Oṃ*. Whatever imperfections and faults" and concluding with the words "I beseech to be forgiven for all of them." After that, one recites the hundred syllables of Vajrasattva, and then the following verses:

> "O Agni,[59] leave this place for my own and other people's benefit. Come back once again on a similar occasion. Bestow upon us all attainments. *Oṃ agnaye saparivara vajra Muḥ*. O Agni of knowledge, depart towards the south-east direction. O pledge-being assume the form of the flames."

[59] byin za.

One motions outwards the thumb of the summoning gesture. One recites a prayer for blessing, shows the way, recites three times the hundred syllables, and then pronounces in a clear voice the *mantra* of dependent origination. One stops reciting and puts down the *vajra* and the bell.

Disposal of the ashes

While reciting "*Oṃ vajrasamaya Jaḥ Jaḥ Hūṃ Vaṃ Hoḥ*," one collects the bones, ashes and charcoals. If the ashes and charcoals are of a pure person, one throws them into some large waters. When living beings drink this water, their obscurities become purified. If the ashes and charcoals are of an ordinary person, they should be disposed at a place, which is free of serpents, and which is prosperous and auspicious. The bones should be placed inside a clean vessel. One should wash and induce them to come back (*phyir ldog*). This is called "the rite of the bones."[60] One arranges before oneself a white *bali*, and following the meditational procedure explained in connection with the rite of taking possession of the ground, one blesses the *bali* and offers it to the soil-deity (*sa lha*). One takes the acquired soil, places it down and makes a heap at the front.

> "I instantly recollect the nature of the letter *A*. Rays of light disperse from the heart of Amitābha's radiant body into the ten directions, (14a), and arouse the hearts of all the Victorious Ones. Next, the rays of light emanated from their bodies pervade and dissolve into the soil, and the soil assumes the nature of the five wisdoms. *Oṃ Bhrūṃ Svāhā*."

One recites this twenty-one times.

> "From the letter A placed on the palms of my hands there arises the syllable *Hūṃ* positioned on a lunar disc. Next, from the syllable *Hūṃ* there emerges a white five-pronged *vajra*, which melts and dissolves into the palms. The hands acquire the *vajra*-nature and the fingers become one-pointed *vajras*. *Oṃ Vajrasattva Hūṃ*."

The bones should be ground by a disciple of the deceased or by a person, who is not a relative, and who is free from great sins. One washes the bones with water and mixes them with soil into a clay mass. In order to remove all impurities, one sprinkles them with the water from the all-operative vase and recites the *mantra* of Hayagrīva. One purifies them in emptiness by reciting "*Oṃ pure by nature are all dharmas*, *pure by nature am I*."[61] After that, one recites: "May these bones become a jewel aggregate (*skandha*) through the syllable *Bhrūṃ*." One presses the thumbs on the little fingers, joins together one's hands, and touching the clay mass twenty-one times, one recites twenty-one times the long

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[60] *rus chog*.
[61] *oṃ svabhāvaśuddhāḥ sarvadharmāḥ svabhāvaśuddho 'ham*.

mantra of Amitābha. Then one places the hands on the clay-mass once more and recites: "May different bodily forms arise from the nature of the *dharmakāya* and emptiness. *Oṃ dharmadhātugarbhe Svāhā*."

This concludes the rite of the bones.

Casting tsha tshas

After that, many people recite "*Oṃ Bhrūṃ Svāhā*" and the six or two syllables, whichever they prefer. This is called the rite of casting (*tsha tshas*). When the *tsha tshas* have become dry, it is good to execute the so-called perfecting prayer over the white wash[62] (for the *tsha tshas*), but if it is not available, there is no impediment. One arranges all the *tsha tshas* in an orderly way and prepares butter lamps for worship. Next, one recites the following *mantra* and verses:

> "*Oṃ pure by nature are all dharmas*, *pure by nature am I*. From the nature of emptiness there emerges a *stūpa*. The red lord Amitābha sits on a lotus and moon throne in the magnificent palace of jewels inside this vase which has become large and many."

One follows here the Amitābha evocation except for the rite of summoning life. After that one continues:

> "O lord who are present before me, please dissolve into light and assume the form of a *stūpa*."

One consecrates the *tsha tshas* by reciting twenty-one times the heart *mantra* of dependent origination and by scattering barley. If the bone *tsha tshas*[63] are made from the bones of an ordinary person, they are placed in a cave, which is dry and free from the earth demons, and which cannot be circumambulated. Finally, one offers a white *bali* to the deity of that place.

Relevant instructions

The cremation fire of the departed person should not be kindled by his religious confreres or by his relatives. The kindling of the fire should be entrusted to a young monk (*grva pa*). Some people say that setting the fire to the dead body of an ordinary person has evil effects. So one should give money and request a person who knows how to kindle this kind of fire. (15a) The saying that "upon calling the dead person's name, the fire and ashes become scattered" is interpreted in the sense that since the soul (*bla*) is present in the corpse, some frightening visions appear. However, although there exist such erroneous ideas, one should not imitate them. The fire should be kindled by the master himself.

When the bodily remains are of a good person, one generates his chosen deity, whichever it may be, presents offerings, recites verses of praise, and then invites

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[62] *dkar rtsi gsol grub*.

[63] *rus tsha*.

it to depart. One generates the remains as a pledge-deity. One offers it worship, recites praises, and then dissolves it. It is said that if one does not do this, the *guru*'*s* remains are similar to a broken golden image. However, if one does it, the remains will persist. There is also a burnt libation for the bodily remains and the chosen deity united together so that no evil incidents can affect it.

Above the cremation place (*gdung khang*) or over the head of the remains of a good person, one places a consecrated image. If one does not do it, the relics[64] and other supports will attract the *ḍākinis*. These oral instructions are of great importance. (…)

When one wishes or when the living benefactor requests to pour out some burnt libations in order to remove all obstructions and to purify the teeth, nails, hair or old garments, all the ritual activities are performed in the same way as above. One should induce the so-called dead person to become endowed with life. One should make him return and gratify his faculties. One should execute the rite of summoning life using his substitute. One should summon the sphere- protector and offer a *bali*. The rest of this rite is performed in the same way as in the ritual with an effigy-card. It is good if one makes *tsha tshas* and the rest.

RITUAL WITH AN EFFIGY-CARD (*BYANG CHOG*)[65]

(1a) *Hatara*. Salutation to the divine host of the lord Amitābha.

Arrangement

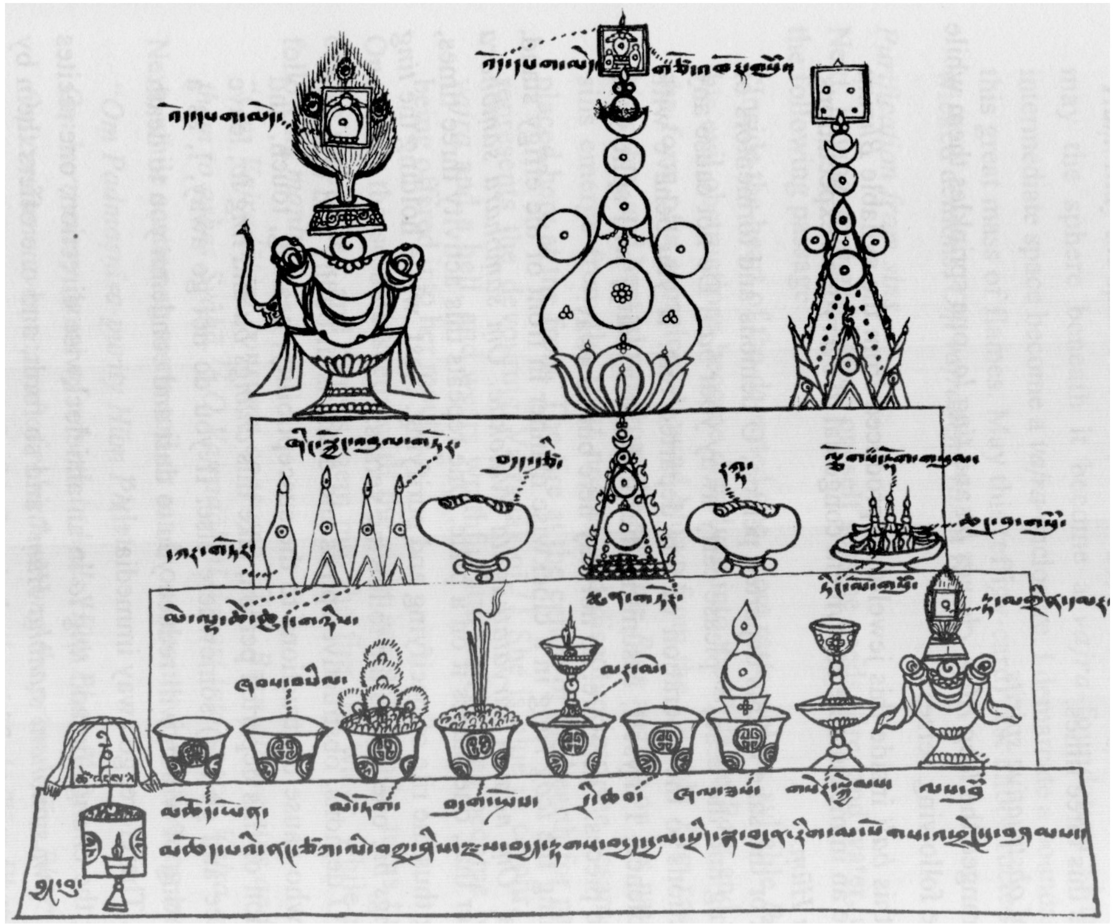
As for the effigy, one arranges before oneself the departed person's corpse or a piece of bone, a tuft of hair, his image inscribed with his name, or one just writes the syllable *Nri*[66] on a piece of paper. On a dish[67] one arranges one or three *lcog rdog* (cones made of dough), one or three *changs bu* (pellets made of flour), and a *ting lo* (lamp made of dough), black sesame or mustard seeds, sand, and the five articles for gratifying the senses.

Summoning the consciousness

One focuses one's mind on the bright host of the deities in the vase already perfected through the Sukhāvatī evocation. One venerates many times the meditational repository,[68] and then while sprinkling the meditational support,[69] one recites as follows:

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[64] *ring bsrel / śarīra*.
[65] *gNam chos thugs kyi gter kha snyan brgyud zab mo'i skor las bDe chen zhing sgrub gi byang chog thar lam dkar po*.
[66] Sanskrit *nṛ*, man.
[67] *theb rtse*.
[68] *dmigs pa gtad Ia mang du bsnyen*.
[69] *dmigs rten* = effigy card.



10. Arrangement of the items for the ritual with an effigy-card. Top: Amitābha's vase, *bali* for Amitābha's host, *bali* for the protective deity. Second row: four *balis* for Agni and protective deities, skull with ambrosia, medicinal *bali*, skull with blood, dish with *lcog rdog*, *changs bu* and *ting lo*. Third row: eight offerings with the all-operative vase at the end. Lowest row: effigy-card (*byang bu*).

"*Oṃ katimanāya Hūṃ Phaṭ*. *Oṃ pure by nature are all dharmas*, *pure by nature am I*. (2a) O departed one before me, assume the form similar to your living body. Homage to the Three Jewels and the three root deities. On account of the truth of the chosen deity, O consciousness of this person of such and such a name, wherever you are, above, below or in the intermediate space, I summon you from that place to this body, name, and bones. *Vajrānkuśa Jaḥ*."

One recites this three times.

Removal of obstructive spirits

Having arranged the *lcog rdog*, *changs bu* and *ting lo*, one sprinkles them while reciting the following verses:

"May this *bali* inside this jewel-dish produced from the syllable *Bhrūṃ* become an immeasurable enjoyment congenial to everyone's expectations. *Oṃ Āḥ Hūṃ*.

Hūṃ. For the sake of this departed person, O demons and tormentors of the living and the dead,[70] please carry away your *bali*. Do not cause any obstructions to the liberation of this departed one. If you behave with disobedience, I myself, assuming the pride of a deity, will split your heads to pieces. Therefore, do not stay here but go away."

While turning the *lcog rdog* in a clockwise manner in front of the effigy stand, one recites "*Oṃ namaḥ sarvatathāgata avalokite*. *Oṃ saṃbhara saṃbhara Hūṃ*." After that, one places it on a plate. One repeats this activity three times, performing thus the rite of pacifying and purifying. Next, while holding the *ting lo* and *changs bu*, one recites the following verses:

"*Hūṃ*. O demons, obstructive spirits and demons in bodily and ethereal forms, who cause obstructions to the susceptibility, hearing, touch, and perception of this departed person, take this *changs bu* and *ting lo*, leave this place and go (3a) somewhere else. If you do not go away, I, as a mighty king of wrath, will reduce you to dust and condemn you to death in hells. Therefore, go away immediately."

Circulating the *changs bu* and *ting lo* in an anticlockwise direction, one recites three times "*Oṃ sumbhani sumbha Hūṃ*" and so forth, and one offers them by placing them on a plate. This concludes the rite of purification, which is half- peaceful and half-wrathful. After that, one performs the fierce rite of purification:

"*Hūṃ*. I, through the meditation on the deities, pervade the ten directions with rays of light, and I bring back a mass of rays of light from the ten directions and from the Sukhāvatī abode. It is with these rays of light that I expel you, who cut off and steal the life-force (*srog*) and vitality

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[70] *gson po'i bdud dang shi ba' gshed*.

> (*mdangs*), and who cause obstructions to this departed person. Leave this place and go away to another place. *Hūṃ Hūṃ sumbhani suṃbha Hūṃ*."

After reciting the above verses three times, one scatters pieces of metal.

Demarcating a protective boundary

Next, one demarcates a protective boundary and produces a protective circle:

> "*Hūṃ*. May the sphere above (the effigy-card) become a *vajra*-abode, and may the sphere beneath it become a *vajra*-foundation. May the intermediate space become a *vajra*-enclosure. I demarcate a boundary with this great mass of flames. May this (effigy-card) rest unobstructed by the wicked demons. *Oṃ vajranemi rakṣa Hūṃ*."

Purification from sins

Next, having arranged before oneself sesame seeds, fire, and water, one recites the following passage:

> "Inside the heart of the departed one, there rests a black syllable *Paṃ*. All his evil obstructions become dissolved into the syllable *Paṃ* and assume the form of a scorpion. A wind blows from the syllable *Yaṃ* resting on his soles, and heat glows from the syllable *Raṃ* resting on his navel. The sins emerge from the right nostril and dissolve into the sesame seeds placed here at the front. The fire at the centre of the hearth for pacifying represents the devouring Vajraḍākinī.[71] She is blue in colour, holds a *vajra* and a bell, and wears wrathful attires. The sins become burnt by being offered into her mouth."

One takes the sesame seeds with the right and left hands, turns the hands in circles nine times, and throws them into the fire and water, while reciting the following *mantra*:

> "*Oṃ Vajraḍākinī consume consume Hūṃ. Burn all the sins and reduce them to ashes Svāhā.*[72] *O Vajraḍākinī depart into space. Vajra Muḥ.*"

Next, while scattering some soil or sand, one recites the following *mantras*:

> "*Oṃ Padmoṣṇīṣa-purity Hūṃ Phaṭ. Oṃ burn every cause of rebirth* in *hells Hūṃ Phaṭ*. (4a). *Oṃ consume every cause of rebirth among the pretas Hūṃ Phaṭ. Oṃ destroy every cause of rebirth among the animals Hūṃ Phaṭ.*[73]

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[71] rDo rje mkha' 'gro.

[72] *oṃ vajrarḍāki khakha khāhi khāhi hūṃ. sarvapāpaṃ dahana bhasmiṃ kuru svāhā.*

[73] *oṃ padmoṣṇīṣavimale hūṃ phaṭ. pṃ daha daha sarvanarakagatihetu*ṃ *hūṃ phaṭ. oṃ paca paca sarvapretagatihetuṃ hūṃ phaṭ. oṃ matha matha sarva tiryaggatihetuṃ hūṃ phaṭ.*

> *Oṃ Āḥ Hrīḥ Svāhā*. Pacify all the obstructions of sins of the departed person *Svāhā*."

Lustration

After that, one recites the supplication for the divine ablution.[74] One holds a vase in one hand and reflecting a mirror towards the table with the offerings, one recites as follows:

> "*Hūṃ*. I beseech to wash with this scented water the body of Amitābha. Although the impurities have no power over the gods, I perform this function of purifying all evil obstructions. This is the highest ablution endowed with lustre. This is the most excellent water of compassion. It is the water of blessing and knowledge. Please bestow the appropriate attainments."

One acts in a manner of wiping with a cloth and putting on a garment:

> "*Hūṃ*. I wipe this white cloth, soft and scented, on the surface of Amitābha's body. Although the impurities have no sway over his body, I perform this function of removing suffering. *Hūṃ*, I put this beautiful and yellow garment on the body of the Victorious One. Although the cold has no sway over his body, I perform this function of intensifying his lustrous appearance. *Oṃ vajravastra Āḥ Hūṃ*."

The water used for the ablution should be poured into another vase. If the second vase is not available, one uses just one vase. One reflects the mirror against the departed one and recites:

> "*Hūṃ*. This vase is a residence of the divine hosts of Amitābha. (O departed one) become purified from the obstructions of your sins, and gain liberation from the grip of the three poisons.
>
> This is the water of the six perfections (*pāramitā*). It removes the six kinds of impurities and gives rise to the six perfections. This water truly purifies as I perform this act of washing.
>
> As I execute this ablution of the six rivers, the six kinds of passions become washed away. I bow before the actual performer of this ablution, who is free from the power of sins.
>
> Through this ablution of the six rivers, the performer removes the six kinds of impurities. Being endowed with the six excellent qualities, the performer of this excellent ablution remains free from the power of sins.
>
> I execute this ablution with faith in order to worship (5a) all the Buddhas, who are endowed with all the excellent qualities, which are free from the six kinds of impurities.

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[74] *lha khrus gsol ba*.

Oṃ Amitābha Hrīḥ. Purify and cleanse all the sins of the departed one *Svāhā*."

The above *mantra* should be inserted between all the above stanzas while one washes the Buddha's image reflected in a mirror.

> Next, one purifies and destroys the poisons. Taking some sand, one recites:
>
> "*Hūṃ*, O departed one, I beseech the host of Amitābha to purify and remove for you the obstructions of the three, five and eight poisons. Desire, hatred and delusion are the three poisons in this world. They have no power over the Three Jewels. May they become destroyed by the truth of the Three Jewels. *Oṃ Amitābha Hrīḥ*. Pacify for the departed one all the obstructions of the three poisons *Svāhā*."

As one recites the above verses, one should throw some sand (at the effigy-card). Next, one takes the *kuśa* grass from the vase, and holding it together with the dish containing sand, water and fire, one recites as follows:

> "The four primary elements are the father of the poisons.
> The four primary elements are also the mother of the poisons.
> May the poisons of the departed one become neutralised
> Through my enunciation of these words of truth."

One waves a fan in a circular way over the effigy-card.

> "*Oṃ Amitābha Hrīḥ*. Purify for the departed one the primary elements, and remove all the poisons that derive from them *Svāhā*."

As one recites the above *mantra*, one pours water into a plate.

> "May through the Buddha's merit and power, and through the applied minds of all the gods, all your desired goals, whatever they are, become fulfilled this very day. O two-footed one, become happy. O four-legged one, become happy. May your pathways become happy. Be also happy when you return here. Be happy during the day and during the night. Be also happy in the middle of the day. Remain constantly happy, day and night. May no evil come your way."

While scattering flowers and barley, one recites:

> "May the departed one be victorious over all the discordant directions."

Instructions and consecrations

Next, one explains the Dharma and gives the following instructions:[75] (6a)

> "O departed one of such and such a name. As you wander about in the places of the six families, pray to the six powerful sages and protectors of the six families, and become liberated. *Oṃ maṇi padme Hūṃ*."

[75] *chos bshad gdams ngag ston pa*.

If a relative is present, he should make prostrations, and one envisages that they are actually made by the departed one himself:

> "*E ma ho*. I bow with the devout mind of the departed person before the perfect Buddha Amitābha, Mahākāruṇika and Mahāsthāmaprāpta, and before the host of countless Buddhas and Bodhisattvas. I bow before the six victorious sages, the guides on the path to the Sukhāvatī abode, the Sugatas who had abandoned all adherence to the six miseries, the teachers of the six perfections, the purifiers of the six miseries, and the manifested bodies as the sages of the six families. I ask you to destroy the entrances to the six spheres of rebirth."

While repeating the above verses, the relative should make as many prostrations as possible. After that, imagining that this is pronounced by the departed person, one recites:

> "*Kye ma*. O protector Amitābha, please listen. This sinful dead person is similar to me. Being oppressed by the sorrow of *saṃsāra*, I take refuge in you. Although I am sheltered by your compassion, I request you to grant me the consecrations."

One repeats this three times. After that, one gives instructions to take the three refuges and raise the thought of enlightenment, envisaging that these things are actually done by the departed person:

> "Homage to the Three Jewels and the three root deities. I take refuge at the places of their protection. I raise the thought of the supreme enlightenment in order to bring all living beings to buddhahood."

One recites this three times and envisages the departed person repeating it.

> "Above there is a flower, the water-born lotus. Inside it, there is the departed one in the form of the White Being (Avalokiteśvara) marked with *Oṃ Āḥ Hūṃ* on the three bodily spots. Rays of light disperse from these three seed syllables and bring down from the Sukhāvatī the body of Amitābha, his *mantra* garland and attributes, and the attendant hosts, all of whom arrive like a whirling snow storm. They gently pervade and dissolve into the body of the departed one. (7a) *Hūṃ.* O entire host from the Sukhāvatī abode, I summon you to come to this place, and I beseech you to bestow great blessings. Bestow the highest consecrations upon this devout person. O guides, please dispel all the obstacles to his liberation."

One rings the bell and recites the following *mantra* three or seven times: "*Oṃ Amitābha Hrīḥ vajrāvśāya Aḥ*." Next, acting in the manner of placing the *vajra* on the head (of the departed one), one says: "*Tiṣṭha vajra*." Holding the vase in one's hand one recites:

"*Hūṃ*. O disciple who has departed from this life, listen to me. This vase having such a simple external appearance is nothing else but a vase made of jewels. Inside it there is a palace made of jewels. Within that palace, there resides Amitābha and the host from the Sukhāvatī abode. They dispense blessings like showers of rain. As they become dissolved into your body, receive the four perfect consecrations.

Oṃ Amitābha Hrīḥ. *Consecrate his body*, *speech and mind Hrīḥ*."[76]

Presentation of food and auspicious emblems

At this point, one proceeds to bless the food. One blesses it by reciting "*Oṃ nātha*" and "*Namo devapañcāya*." The food is administered in the following way. One holds a *tsakali* (a card on which there are drawn the items of food), and one reads the following words inscribed on its back:

"These pleasing and attractive dishes contain flesh, drink, butter, *chang* and tea. These articles have the nature of wisdom ambrosia, which generates and nourishes happiness free from misery. *Oṃ vajraspharaṇa Khaṃ*."

The beings in the intermediate state are satiated with mere smells. One invites them to a feast by scattering different kinds of food and reciting these words:

"*Kye ma*. O noble son who has departed from this life. You survive by craving for food and drink. If you are set for rebirth as a *preta* to repay the debt of your previous existences, here are the very things which I have just blessed. May you gain hold of these things blessed by the truth of the three root deities. *Sarvatathāgata Hūṃ*."

Holding a *tsakali* with the eight auspicious symbols,[77] one reads the text inscribed on its back:

"*Oṃ*. O departed one, please listen. Here are the eight auspicious items. Please receive them from me as a gift. May you gain happiness and prosperity. *Aṣṭamaṅgalaṃ Hūṃ*."

One holds up the next *tsakali* with the seven insignia of a universal monarch[78] and (8a) reads:

"*E ma*. *O* noble son, please listen. Here are the seven insignia of royalty. Receive them from me as a token of blessing. May you fare like a universal monarch. *Ratnadravyamaṇgalaṃ Hūṃ*."

Holding a *tsakali* with the image of the four classes of *ḍākinīs*, one reads:

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[76] *kāyavākcittaṃ sarvaṃ abhiṣiñca*.
[77] *bkra shis rtags brgyad / aṣṭamaṅgala*.
[78] *rgyal srid rin chen sna bdun / saptaratna*.

> "*Oṃ*. Adhere to the essence of the four joys like a mighty hero in a *tantric* embrace. May you abide in the stage of Vajradhara. *Oṃ buddha vajra ratna padma karma hariṇi samaṅgalaṃ Hūṃ*.
>
> *Kye ma*. O noble son who has departed from this life. Enjoy this abundant collection of riches. Since this is your last share of food, consume with delight this prepared meal. This tasty food that sustains life has been acquired in the treasury of the vast sky and perfected with the perfection of generosity. Do not become fond of the living or the dead. Do not desire the pathways of the living or the dead, but proceed to the pure sphere of the Sukhāvatī abode. *Oṃ Āḥ Hūṃ Svāhā*."

One places before oneself a butter lamp and performs a visualisation of blazing fire (*me sbar ba*).

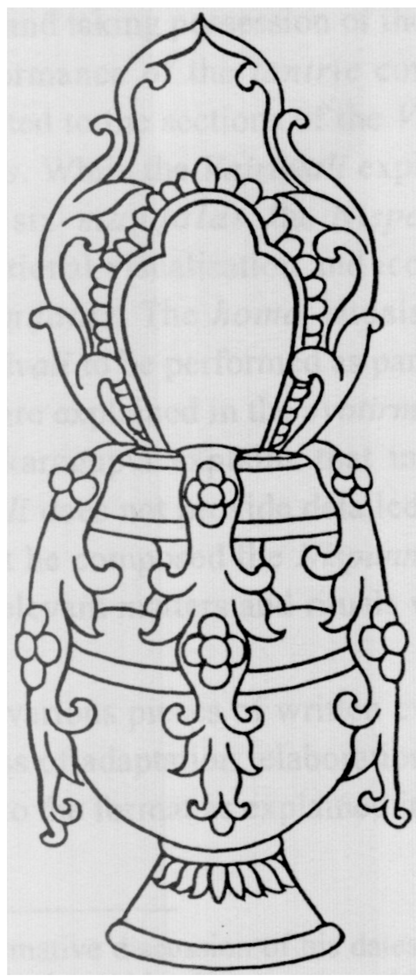
> "The melted butter and the *mantra*-garland rotate clockwise on the top of this dish perceived as a lotus and a moon. The wick has the form of a red syllable *Hrīḥ* and it blazes with the flame of the five wisdoms. This lamp removes the obstructions of the five poisons and the five impure aggregates of the departed one. May he become endowed with the body of Amitābha, which is pure and adorned with the major and minor marks of distinction.
>
> *Hūṃ*. The blue base of the flame is the wisdom-fire of Vajrasattva. The red fire above it is the wisdom-fire of Amitābha. The yellow waist of the flame is the wisdom-fire of Ratnasambhava. The white fire above that is the wisdom-fire of Vairocana. The dark summit of the flame is the wisdom-fire of Amoghasiddhi. Such are the fires of the five victorious families. May your five bodily aggregates become purged by the massive fire of the five wisdoms. May you become free from the bonds of the five poisons (9a), and may you obtain the five wisdom-bodies. *Oṃ Hūṃ Traṃ Hrīḥ Āḥ*."

If, at this moment, one does not dissolve the name-syllable (*ming yig*), one should merely display it before the butter lamp, and one should discharge the consciousness (*rig pa*) in the direction of the departed person. If one dissolves it, one calls the name of one's teacher and recites: "There is no form, no sound, no touch, no taste and no *dharmas*." One releases the consciousness towards the departed one in the same way as one dispenses *ḍhāraṇīs* and *mantras*, and one dispels it from one's memory and vision.

Final instruction

Finally, one shows the path. One envisages the departed one in the form of Amitābha's body, facing the west and seated on a lunar disc positioned in the brightly radiant space at the front:

"*Hūṃ O* departed one, the realm of the Sukhāvatī abode lies towards the west. Since it is the sphere of great blessing, it is a pure land. In the south-western direction, there is the country of the flesh eating *rākṣasas* (*srin-po*) and the residence of Guru Padmasambhava. Although rebirth in that country is easy, it brings limited blessings. Apart from that, there are various *buddhakṣetras*, such as the realms of the four victorious families. Since rebirth in those realms is extremely difficult, turn away from them and proceed to the Sukhāvatī abode. As I blow a mighty and fierce wind from the nostrils, and strike the lunar disc in the bright space, O consciousness of the departed one seated on that lunar disc in the form of Amitābha's body, please speed away to the Sukhāvatī abode like a discharged arrow. *Phaṭ*." (9b)



Abhayākaragupta is assumed to have lived during the second half of the 11th century and the initial decades of the 12th century.[1] He was a Madhyamaka and *tantric* master at the monastic universities of Nālandā and Vikramaśīla. He wrote some twenty four works on Mahāyāna doctrines and on the *tantras* and *tantric* rituals. Among his works on rituals, the *Vajrāvalī*, *Niṣpannayogāvalī* and *Jyotirmañjarī* are the most important. Out of these three works, the *Vajrāvalī*[2] is the longest and it represents a manual of *tantric* rituals, which deal with the preparation, purification and taking possession of the ground, the construction of *maṇḍalas*, and the performance of the *tantric* consecrations (*abhiṣeka*). The *Niṣpannayogāvalī* is related to the sections of the *Vajrāvalī* which deal with the construction of *maṇḍalas*. While the *Vajrāvalī* explains the method of drawing the designs of twenty six *maṇḍalas*, the *Niṣpannayogāvalī* provides an exposition of the meditational visualisation and iconography of the deities that reside within those *maṇḍalas*. The *homa* rituals, which Abhayākaragupta recommends in the *Vajrāvalī* to be performed as part of the *tantric* consecrations and on other occasions, are explained in the *Jyotirmañjarī*. At a relevant point in the *Vajrāvalī*, Abhayākaragupta explains that in order to retain clarity and consistency, the *Vajrāvalī* does not provide detailed expositions of all the rituals mentioned in it, and that he composed the *Niṣpannayogāvalī* and *Jyotirmañjarī* in order to explain the relevant matters and rituals which are not fully treated in the *Vajrāvalī*.

It is evident from the various pieces of written evidence that the *homa* rituals underwent a long process of adaptation, elaboration, and systematisation before they were finally cast into the format as explained in the *Jyotirmañjarī*.

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[1] For a succinct but informative discussion of his dates and works see G. Bühnemann's "Some Remarks on the Author Abhayākaragupta and his Works", in G. Bühnemann & M. Tachikawa, compilers, *Niṣpannayogāvalī*, *Two Sanskrit Manuscripts from Nepal,* Tokyo, The Centre for East Asian Cultural Studies, 1991, xiii–xxii.

[2] An analytical study and an edition of the Sanskrit and Tibetan versions of the *Vajrāvalī* have been done by M. Mori as part of his PhD thesis, SOAS, University of London, 1997.

The *homa* and related rituals, which involve the use of fire, are of pre-Buddhist origin. Already in the Vedic period, the fire occupied a central position as the domestic sacred fire and as the fire god Agni. As such the fire was considered as a divine force worthy of worship in its own right. In the context of the Vedic sacrifices and certain domestic rituals, the fire and the god Agni served as agents through whom offerings were conveyed to the gods, and as effective ways of driving away evil spirits. The *Ṛg Veda* contains a considerable number of hymns, which are dedicated to Agni, and it is evident from such hymns that among Agni's various functions, his role as the sacrificial fire and the conveyer of offerings was the most important.[3] The very first verse of the *Ṛg Veda* praises Agni as 'priest' (*purohita*), 'sacrificer' (*hotṛ*), and 'the greatest bestower of treasures.' The *Gṛhya Sutras* provide detailed instructions and descriptions of rituals which involved fire, and which were performed as part of daily ritual activities and on special occasions.

The *Brahmajāla-sutta* has a brief reference to different kinds of homa,[4] which the Buddha repudiated as part of his determined condemnation and rejection of brahmanical sacrifices and various base professions (*tiracchānavijjā*). It seems certain that during the Buddha's time and the immediate centuries after his demise, the *homa* rites were not practised by the early Buddhist tradition in India; although the Buddhists did adopt the practice of cremating dead bodies. Similarly, there is no indicative evidence to assume the practice of *homa* rituals in India by the Mahāyāna followers. It seems certain that it was only with the progressive infusion of *tantric* practices into Buddhism that the *homa* rites became adopted as part of Buddhist ritual practices.

The *Jyotirmañjarī* does not provide any information on the history of the *homa* rites, and it does not deal in any detail with all the differences in their performance as attested in different *tantras* and commentaries. Rather, it mainly focuses on the four principal types of *homa*, and it only occasionally indicates some variants specified in different *tantras*. However, towards the end of his *Vajrāvalī*, Abhayākaragupta does provide a short but fairly informative survey of the designs of *homa* hearths for different types of *homa*. He starts his exposition with a statement that *homa* rites are performed in order to gain various benefits and attainments, and to eliminate obstructive spirits and adverse

[3] For a survey of the identity and different roles of Agni in the Vedic period, see A. Bergaigne, trans. by V.G. Paranjpe, *Vedic Religion,* 4 vols., Delhi, Motilal Banarsidass, 1978, vol. 1, 10–149.
[4] Digha, I, 9. Their names are given as: fire-oblations *(aggi-homa),* ladled oblations *(dabbi-homa),* oblations (dispensed through) the mouth *(mukha-homa),* oblations performed with husks *(thusa-homa),* grain-powder *(kaṇa-homa),* rice-grains *(taṇḍula-homa),* ghee *(sappi-homa),* oil *(tela-homa),* and blood *(lohita-homa).*

forces.[5] He quotes but does not name a certain source which states: "One gains no attainments from the rituals which are not accompanied by *homa* rites. One should begin various activities by executing an appropriate *homa* in order to gain the peaceful, enriching and other relevant attainments." This statement clearly stresses the importance and efficacy of the *homa* rites.

Next, he proceeds to say that there are countless *homa* hearths when one takes into account the different categories of living beings. However, when one takes into consideration the differentiation into the five Buddha families, there are five different types of *homa* hearth. And again, when one classifies the various categories of *homa* according to their different activities (*karmabheda*), there are four basic types of *homa* hearth. After that, Abhayākaragupta refers to a certain *tantra* named *Vajrakrodhasamāpattiguhya*[6] in which it is said that there are one hundred and ten different kinds of *homa* hearth in relation to different activities. Thus, a round hearth (*parimaṇḍala*) should be used for the peaceful rite (*śāntika*), square (*caturasra*) for the enriching rite (*pauṣṭi*), triangular (*trikoṇa*) for the fierce rite (*abhicāra*), designed like a hook (*aṅkuśākāra*) for the summoning rite (*ākarṣa*), and devised like a *vajra* for the rite of subjugation (*vasikaraṇa*). In order to attract wealth and grain (*dhanadhānya*), the hearth should be shaped like a jewel (*ratna*), and to acquire an ability to change forms at will (*kāmarūpitva*), it should be shaped like a *liṅga*. When one wishes to become invisible (*antardhāna*), the hearth should be designed like a bow with an arrow, and for imposing one's authority (*ājñāpana*), it should be designed like a sword (*khaḍga*). In order to remove sins (*pāpapraṇāśana*), the hearth should be shaped like a circle with an arch (*vṛtta satoraṇa*). In order to impassion one's *tantric* consort (*vidyā*), the hearth should be designed like the *mudrā* of one's Buddha family (*svakulamudrā*), and to acquire an ability to fly in the sky (*ākāśa-gamana*), it should be designed like the vault of heaven (*vyomamaṇḍala*). And again, when one wishes to intensify one's learning (*vidyottejana*), the hearth should incorporate designs of blazing flames (*sajvālākāra*). In order to accomplish the activities (*sādhana*) inside the great *maṇḍala*, the hearth should be designed like a wheel (*cakra*). The hearth for the all-inclusive *homa* (*sarvakarma*) should be square, have four portals, and be enclosed within an outer circle. On the eastern side, it should be marked with a *vajra*, on the southern with a jewel, on the western with a lotus, and on the northern with a crossed *vajra* (*karmavajra*). It is also said in the same text that the hearth for the subduing rite can be triangular, and the one for the fierce rite (*abhicāra*) can be triangular or shaped like a half-moon (*ardhacandra*).

[5] *Vajrāvalī,* Sanskrit manuscript reproduced by Lokesh Chandra, New Delhi, 1977, folio 232ff; Tibetan Tripiṭaka, Peking edition, vol. 80, 122.2.2ff.
[6] *rDo rje khro bo snyoms par 'jug pa gsang ba'i rgyud.*

According to the *Susiddhikara*, a *tantra* of the Kriyā class, and several other *tantras*,[7] the hearth for the all-inclusive rite (*sārvakarmika*) should be square (*caturasra*), one cubit big (*hasta*) and half a cubit deep. However, according to the *Subāhuparipṛcchā* and two other *tantras*,[8] the same hearth is described as having the shape of a lotus (*padma*). It is round, one cubit large and half a cubit deep. The lotus at the centre of the hearth is surrounded by eight lotuses, and the border (*vedī*) incorporates designs resembling lotus leaves. On the outside, it is surrounded by a lotus garland, and the inner border is enclosed by a garland made of *vajras* (*vajramālā*). The lotuses positioned towards the cardinal directions (*dikpadma*) are marked with a *vajra*, a jewel (*ratna*), a lotus (*padma*), and a crossed *vajra* (*viśvavajra*). The lotuses facing the intermediate directions (*vidikpadma*) are marked with a pair of eyes (*locanayuga*), a three-pronged *vajra* (*trisūcikavajra*), *apadma*, and an *utpala*. Finally, the lotus at the centre has a design of an eight-spoked wheel (*aṣṭāracakra*).

According to the *Kālacakra-tantra*, the hearth for the pacifying rite (*śānti*) is round (*vartula*) and one cubit large, and the hearth for the enriching rite (*puṣṭi*) is square and two cubits large. The hearth for the fierce rite (*abhicāra*) is shaped like a bow (*dhanu*) and it is half a cubit big. The hearth for summoning (*ākṛṣṭi*) is triangular and twenty fingers big. The hearth for despising (*vidveṣa*) is shaped like a pentagon (*pañcakoṇa*), and the one for bewildering (*mohana*) like a hexagon (*ṣaṭkona*) sixty fingers large. The hearth for subduing (*vaśya*) is shaped like a heptagon (*saptakoṇa*) forty fingers big, and the one for eradication (*stambhana*) is octagonal (*aṣṭakona*) and sixty fingers big. Finally, the hearth for the all-inclusive rite (*sārvakarmika*) is round in shape.

In the *Buddhakapāla-tantra*, the hearth for the peaceful rite (*śānti*) is square and one span big (*vitasti*); for the enriching rite, it is round and three spans big; for the subduing rite, it is triangular and eight fingers big; and for the fierce rite (*abhicāra*), it is shaped like a half moon (*ardhacandra*) and it is one cubit big.

Towards the end of his brief survey, Abhayākaragupta says that depending on the individual *tantric* texts, the nature of the attainments, the designs, the measurements and other characteristics of the *homa* hearths, the places of the performance, the directional orientation, the articles for burning, the appearance of the fire-god (*agnidevatā*), and all other relevant things are specified in different ways. Finally, he states that having considered all the relevant matters (*sarvam avagamya*), he composed the *Jyotirmañjarī* in which are explained the characteristics of the hearths and the manner of performing the *homa* rites

[7] Abhayākaragupta mentions the following works: *Vajramālābhidhāna*, *Vairocanābhi-sambodhi*, *Trisamayavyūharāja*, *Samantābhiṣekajanana*, *Vajrapāṇigarbhasambhava*, *Vajrābhyudaya*.
[8] *Padmasambhava* and *Supratiṣṭha*.

(*homavidhāna*) in conformity with the (*Sarvatathāgata*) *Tattvasaṃgraha* and other *tantras* belonging to the Yoga and Yogīni classes.[9] Thus, it is fairly evident that before composing the *Jyotirmañjarī*, Abhayākaragupta has made a survey of *homa* rituals, and that consequently this work represents a further if not the final stage in the systematisation process of *homa* rituals in Indian Buddhism.

As a literary work, the *Jyotirmañjarī* is written in a syntactically simple Sanskrit, its style is rather laconic, and it says no more than what is essential. As already mentioned above, Abhayākaragupta fundamentally restricts himself to explaining the essential elements of four main types of *homa* rituals, and does not discuss any other matters such as their history or theoretical background, something that would certainly enhance our knowledge of *homa* rites in India. However, despite its brevity, the *Jyotirmañjarī* does represent perhaps the best exposition of *homa* rites that is left to us by the Indian tradition.

The present translation, revised in some sections,[10] of the *Jyotirmañjarī* is based on an incomplete Sanskrit version edited by N. Okuyama,[11] and a complete Tibetan version included in the Peking edition of the Tenjur (bsTan 'gyur). I have also referred to the Cambridge manuscript (Add. 1653) on which Okuyama's edition is based, but I was unable to obtain a copy of the manuscript preserved in the National Archives of Nepal in Kathmandu. I have also referred to other editions of the Tibetan version, but basically, the translation follows Okuyama's edition and the Tibetan version included in the Peking edition.

* * *

Salutation to the glorious Vajrasattva.[12]

The *homa* rituals interspersed by Vajradhara among the (*Sarvatathāgata-*) *Tattvasaṃgraha* and other *tantras* are compiled here by Abhaya who is fond of wisdom and compassion. There exists other compositions but this one is to be

[9] The same is stated in the opening section of the *Jyotirmañjarī*.

[10] Originally my English translation of the *Jyotirmañjarī* was published under the title of "*Jyotirmañjarī*: Abhayākaragupta's Commentary on Homa Rites", in *Bulletin of the Research Institute of Esoteric Buddhist Culture* (*Mikkyo Bunka Kenkyāsho Kiyō*), Volume 8, December 1994, 206–236. Kōyasan University, Kōyasan.

[11] N. Okuyama's edition of the Sanskrit text was published in two parts: "Jyotirmañjarī no kenkyū I", *Bunka* (Sendai), 47.1–2, 1983, 29–46, and "*Jyotirmañjarī* no kenkyū II," *Tōhoku lndogaku Shūkyō Gakkai Ronshū* (Sendai), 13, 1986, 108–91. The pagination of the Sanskrit version refers to the Cambridge manuscript (Add. 1653) and the pagination of the Tibetan version to the Peking edition of the Tibetan Tripiṭaka, vol. 80. The Sanskrit version begins at 1b and the Tibetan version at 154.2.8.

[12] Sanskrit reads *namo buddhāya*.

designated as brightness which resembles the moon among twinkling stars dispensing deep pleasure.[13]

1. The hearths (*kuṇḍa*)

On an auspicious day, one assumes the nature of one's chosen deity[14] and offers a preliminary act of worship and a *bali*,[15] following a prescribed rite. Next, placing the right hand on the ground, and reciting one hundred and eight times "*Oṃ Āḥ Hūṃ*" and "*Oṃ hana hana krodha Hūṃ Phaṭ*" or the *mantra* of one's chosen deity, (one purifies the ground) by means of the conventional (*sāṃvṛta*) purity or by means of emptiness, whichever appropriate. The ground is purified in order to dig out the hearths. Alternatively, at the benefactor's request, the purification of the ground, taking possession of the ground, striking the obstructive spirits with a *kīla*, and instalment of Vasundharā,[16] are performed according to the rites explained in the *Vajrāvalī*. Depending on the specific requirement, one performs them in an extended or abridged manner. The hearths are excavated on the breast section of the place *nāga*.[17]

The hearth for the peaceful rite[18] is made on white ground. It is round in shape, one cubit large and (2a) twelve fingers deep. At its centre, there is a lotus sixteen fingers large, and on the top of it, a wheel or a five-pronged *vajra*, eight fingers big and one finger high with its top facing the east. Above the hearth, at a distance of four fingers, there is a border,[19] four fingers wide and high, having the same shape as the heart, and its surface slopes inwards. On the outer comers (the hearth) is marked with three-pronged *vajras* (154.4.1) or designs of wheels.[20] The hearth is smeared with white soil, and the surrounding outer ground, half a cubit large, with cow dung. These two, (the hearth and the surrounding area), are sprinkled with white scent endowed with white ambrosia, and strewn with loose white flowers.[21]

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[13] This sentence represents a paraphrased version of the title: *Jotirmañjari*—"A Cluster of Celestial Brightness."

[14] *sveṣṭadevatā* / *rang gi 'dod pa'i lha*.

[15] Sanskrit text could be translated as: "having given a *bali* gift with the right hand."

[16] *tridhābhūmiśodhanavidhi*, *bhūmiparigrahavidhi*, *vighnakīlanavidhi*, *vasundharādhi-vāsanavidhi.*

[17] The position and movement of the *place-nāga* (*vāstunāga* / *sa bdag klu*) through the phases of the year are explained in some detail in Kuladatta's *Krīyasaṃgraha* and Jagaddarpaṇa's *Krīyasammuccaya*.

[18] *sānti* / *zhi ba*.

[19] *vedī* / *kha khyer*.

[20] Tibetan reads: "wheels on triangles."

[21] Since the precise meaning of the Sanskrit term *trisandhyaṃ* (*thun gsum du*) included in this sentence is not clear, it has been left untranslated.

The hearth for the enriching rite[22] is made on yellow ground. It is square or shaped like an octagonal jewel,[23] two cubits wide and one cubit deep. At its centre, it has an eight-spoked wheel, and on the top of it, a jewel which is six fingers big and marked with a *vajra*. Above the hearth, at a distance of eight fingers, there is a border, eight fingers wide and high, having the same shape as the hearth, and sloping outwards. On the outer comers of the border, it is marked with jewels. The hearth is smeared with yellow soil and its outside with cow dung. These two, (the hearth and the surrounding area), are sprinkled with white scent endowed with yellow ambrosia, and scattered with yellow flowers.

The hearth for the subduing rite[24] is made on red ground or on whatever appropriate. It is shaped like a vagina (*bhaga*) with its top pointing towards the east and resembling an *aśvattha* leaf. Alternatively, it is shaped like a half-moon with its centre having a red lotus marked with a *vajra*. For (the rite of) wilful summoning,[25] one makes the (same) hearth(s) or one makes a hearth shaped like a one-pointed *vajra* with its centre having a red lotus marked with a *vajra*-hook. The above three *homa* hearths are surrounded by borders, which have the same shapes as the hearths, and are marked with hooks, which in tum are marked with the symbol of the principal deity. They are smeared with red soil and red scent with ambrosia, and strewn with loose red flowers. The depth, borders and other measurements of these three hearths are reckoned in the same way as for the peaceful hearth.

The hearth for the fierce rite[26] is made on the ground that is cleft, salty and astringent. It is dark-blue like the sky, triangular in shape, and oriented towards the north. Its sides are twenty fingers long and ten fingers deep. (154.5.1) At the centre, it is adorned with a wrathful *vajra*, eight fingers big and resting on a black lotus, or it is adorned with a wrathful *vajra* resting on a trident. Above the hearth, at a distance of three fingers, (3a) there is a border, three fingers wide and high, sloping backwards, and surrounded by wrathful *vajras*. It is smeared with black soil together with ambrosia, cremation ashes, and whatever available dung of donkeys, buffaloes and other animals. It is scattered with red or blue flowers with an unpleasant smell or without any smell, and (or)[27] with rice husks and similar things. It is also provided with lamps made of human and other fats, and burning in an agitated and frightful manner.

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[22] *puṣṭi* / *rgyas pa*.
[23] aṣṭāṃśaratna / *rin po che zur brgyad pa*.
[24] *vasya* / *dbang*.
[25] vaśyākarṣaṇa / *dbang gis dgug pa*.
[26] *abhicāra* / *mngon spyod*.
[27] Sanskrit version reads 'or' while Tibetan 'and'.

The hearth for the all-inclusive rite[28] is made on the grounds corresponding to the (individual) rites, and it is comparable to the peaceful hearth. However, on its mouth, it has a blue lotus-flower together with filaments,[29] and lotus petals on its border. It is because of this (description) that it is surrounded by a border shaped like a wide open lotus with its outer sections marked at the cardinal and intermediate directions with *vajras*, crossed *vajras* or swords. On the inside, it has the symbols of the four Tathāgatas. The symbols are the size of leaves and they are placed on leaves and surrounded by a *vajra*-garland. Inside that, there are inserted their individual symbols, eight fingers big and one finger high. The symbol of Vairocana is a wheel or a *vajra*, which is said to epitomise the absolute; Ratnasambhava's symbol is a jewel; Amitābha's symbol is a lotus; Akṣobhya's symbol is a wrathful *vajra;* and Amoghasiddhi's symbol is a sword or a crossed *vajra*.[30] Some people say: "The border (*vedī*) is surrounded all around by an outer *vajra*-garland,[31] (155.1.1) but it has no *vajras* towards the directions. There is no *vajra*-garland in the middle of the hearth." Some other people hold the opinion that the central sections of all the hearths are adorned with the symbol of one's chosen deity placed on a lotus. They also say that the principal deity's symbol is eight fingers long and one finger high, but others say that its size should be six fingers. One particular characteristic, which has not been mentioned in the above two opinions, is that the border has a garland made of the chief deity's symbol.

The peaceful hearth is positioned towards the eastern direction of the *maṇḍala*-palace;[32] the enriching one towards the south; the subduing hearth and the one for wilful summoning towards the west; the fierce hearth and the one for ferocious summoning[33] towards the north. However, there are also other (opinions about) the directions. It is said in the *Saṃpuṭa-tantra*: "The peaceful hearth is towards the east; likewise the fierce one is towards the south; the one for subduing and summoning towards the west; and the enriching hearth towards the north."[34]

Alternatively, the hearths can be painted with coloured powders in conformity with the (individual) rites.

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[28] *sarvakarmika* / *las thams cad pa*.

[29] *oṣṭhe sakesaraṃ puṣkaraṃ* / *mchur ge sar dang bcas pa'i ze'u 'bru*. This description refers to the shape of the forepart of the hearth.

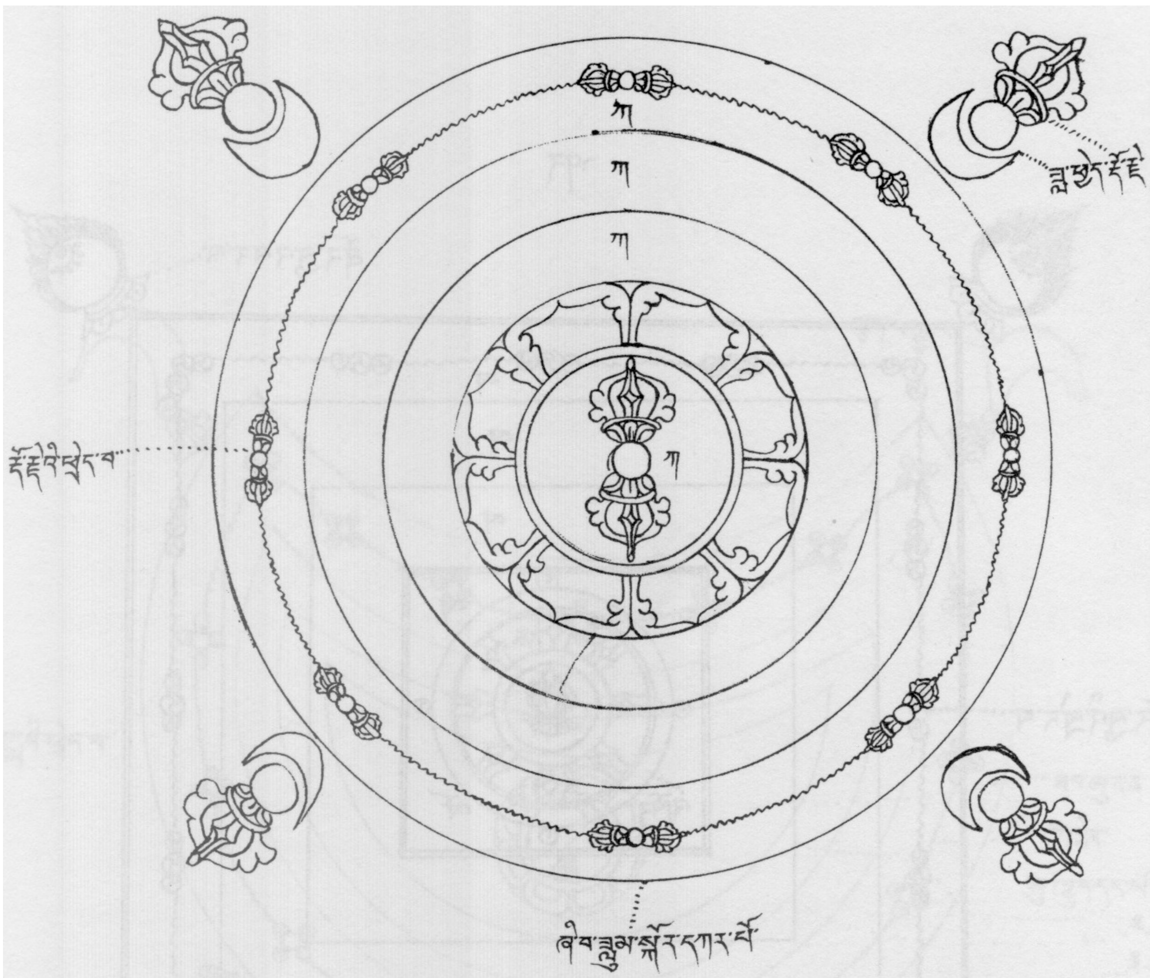
[30] This list of symbols is not included in the Sanskrit text.

[31] Tibetan version adds: "which is on the outer wall" (*khor yug; cakravāla*).

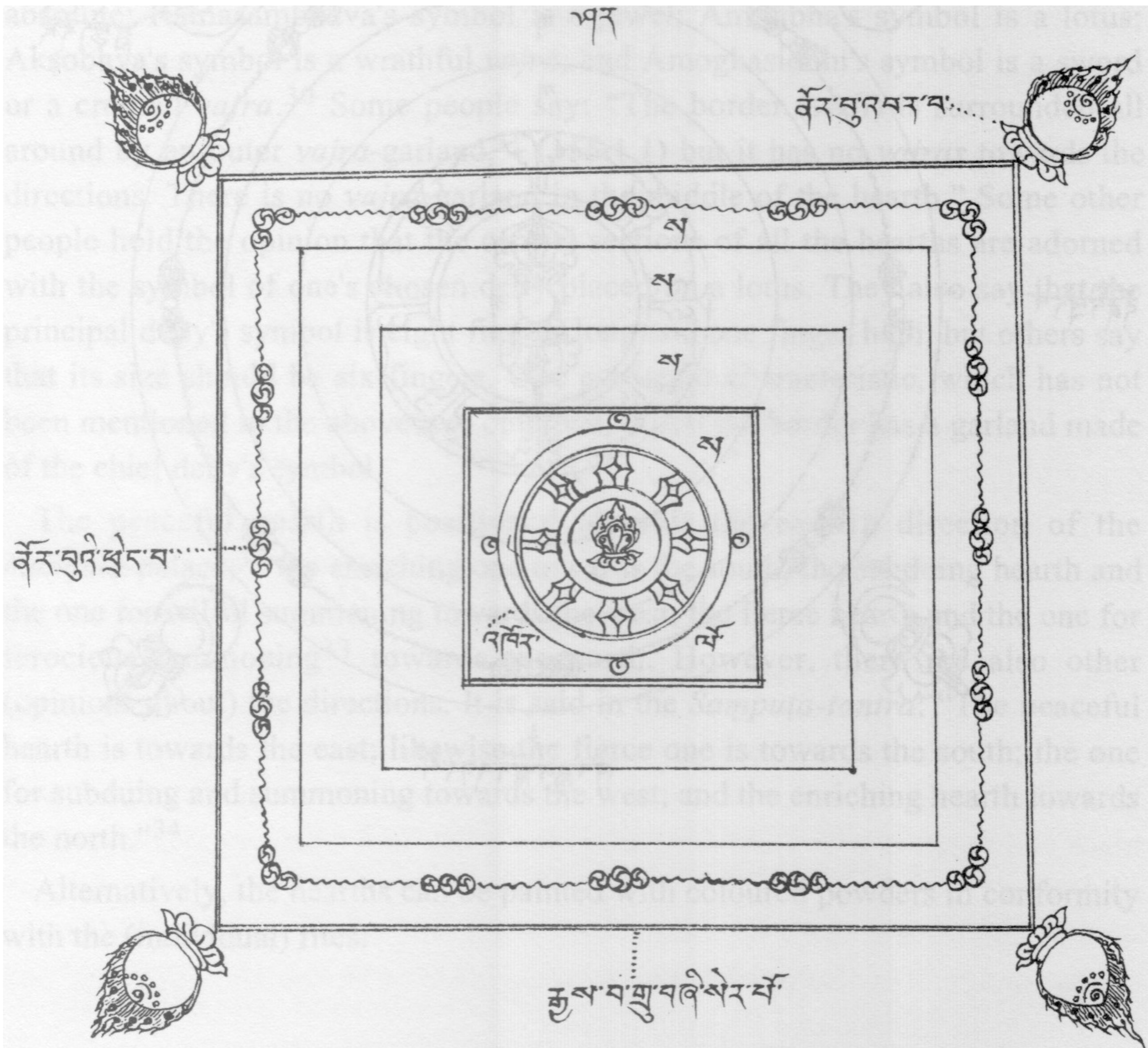
[32] *maṇḍalagṛha* / *dkyil 'khor gyi khang pa*.

[33] krūrākarṣaṇa / *drag pos dgug pa*.

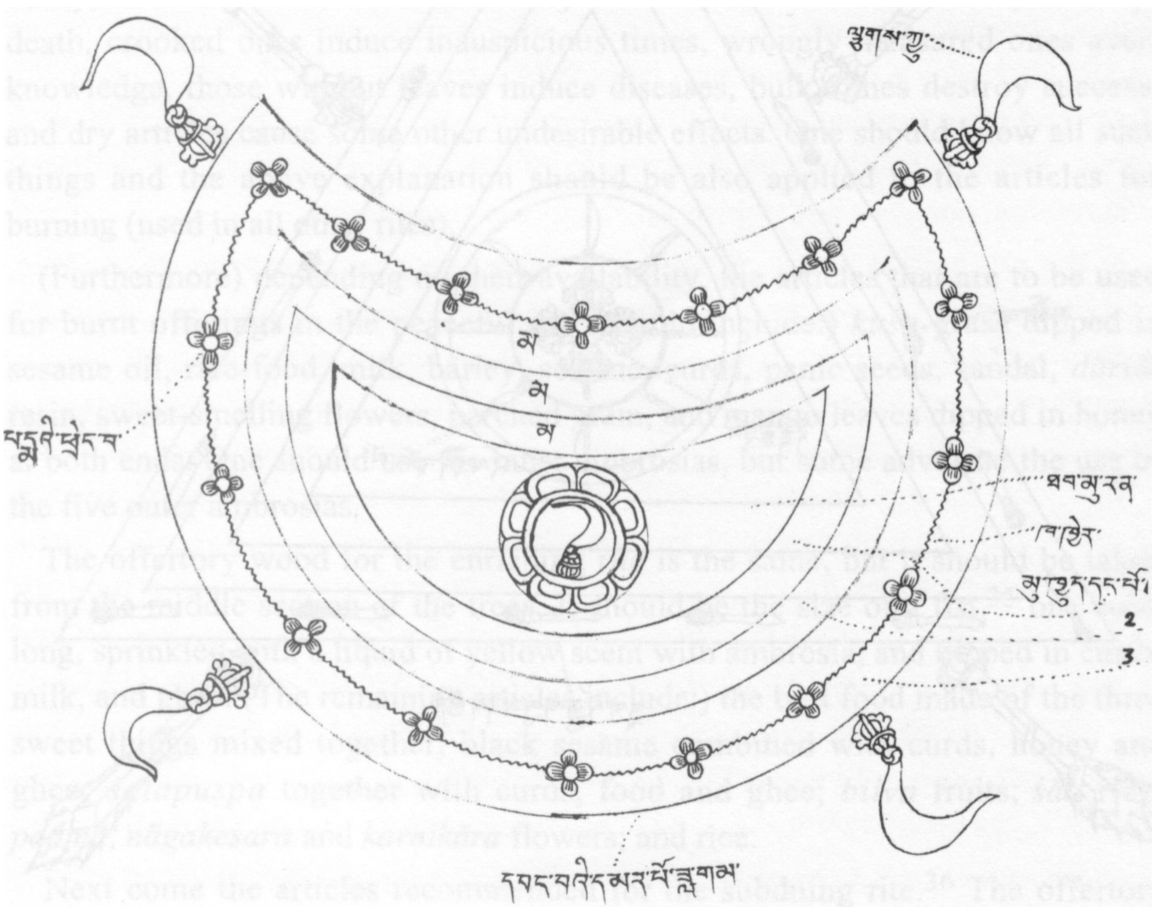
[34] This quotation is omitted in the Sanskrit version.



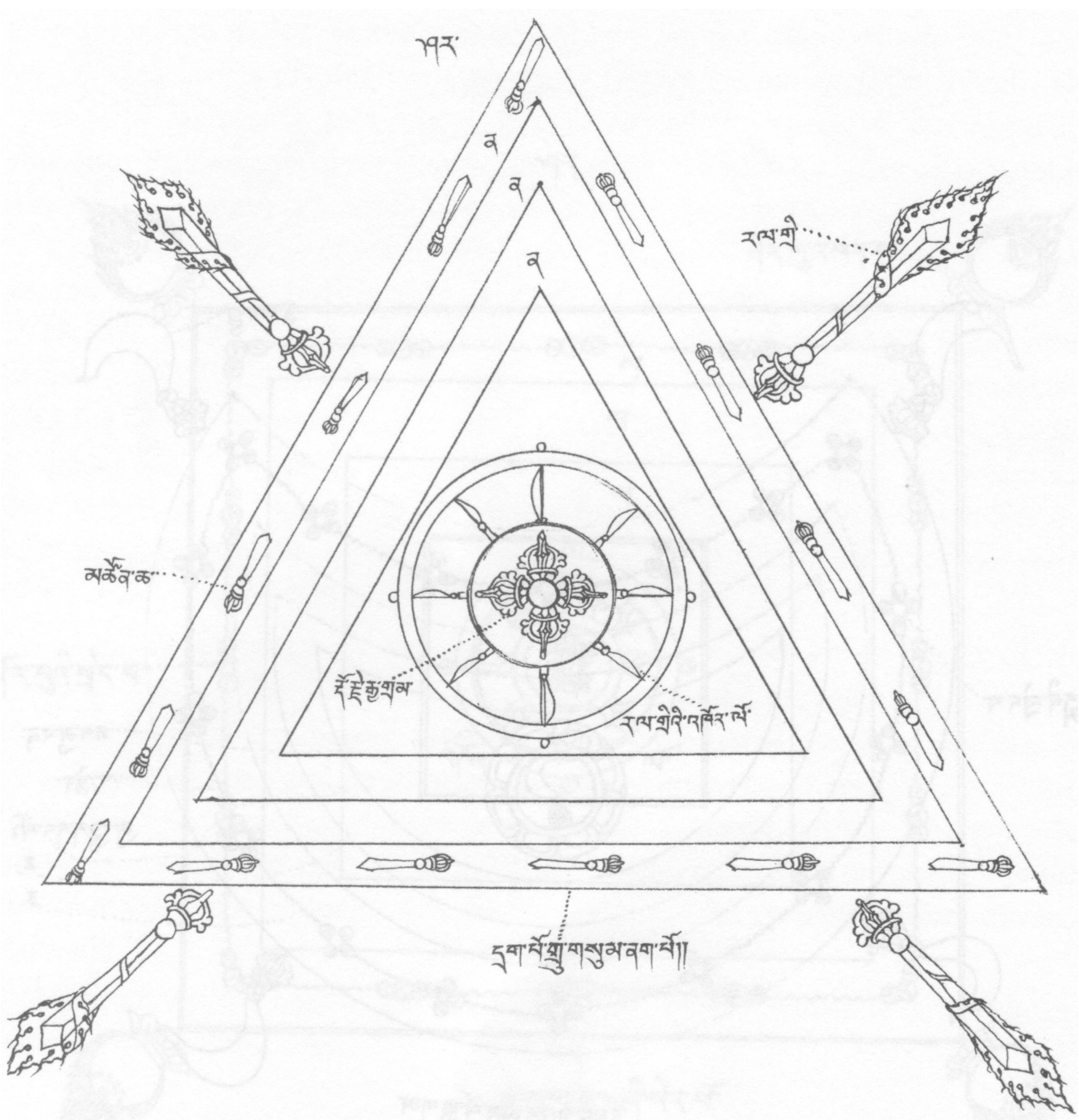
11. Design of the hearth for the peaceful *homa*



12. Design of the hearth for the enriching *homa*



13. Design of the hearth for the subduing *homa*



14. Design of the hearth for the fierce *homa*

2. The articles (*dravya*)

The offertory wood (*samidh*) for the peaceful rite derives from the *palāśa*, *udumbara*, *aśvattha*, *kaśmari*, *āmra*, *kadamba*, *śamī*, *plakṣa*, *vaṭa* and other similar kinds of trees. It should be taken from the treetops which ooze with sap. It should have a couple of leaves, and it should be succulent, evenly chopped, twelve fingers long, and thick as the little finger. It should be dipped at both ends in honey, milk and ghee, and sprinkled with ambrosia, scent and its own sap. It should be held with the thumb and the ring finger at the end with a couple of leaves, and presented for burning with the other end. The *kuśa*, mango leaves, and *dūrvā* grass should be arranged in pairs with their tops joined together. The articles, which are decayed, thick or thin, crooked, long or short, without leaves, eaten by insects, thrown away, without bark, with holes, split ends or bulky, should be discarded. (155.2.1)

The articles which are decayed cause death, crooked ones induce inauspicious times, wrongly measured ones avert knowledge, those without leaves induce diseases, bulky ones destroy success, and dry articles cause some other undesirable effects. One should know all such things and the above explanation should be also applied to the articles for burning (used in all other rites).

(Furthermore) depending on their availability, the articles that are to be used for burnt offerings in the peaceful rite (should include:) *kuśa* grass dipped in sesame oil, rice-food, milk, barley, sesame, curds, panic seeds, sandal, *dūrvā*, resin, sweet-smelling flowers, parched grain, and mango leaves dipped in honey at both ends. One should use the inner ambrosias, but some advocate the use of the five outer ambrosias.

The offertory wood for the enriching rite is the same, but it should be taken from the middle section of the trees. It should be the size of a fist,[35] one cubit long, sprinkled with a liquid of yellow scent with ambrosia, and dipped in curds, milk, and ghee. (The remaining articles include:) the best food made of the three sweet things mixed together; black sesame combined with curds, honey and ghee; *śatapuṣpa* together with curds, food and ghee; *bilva* fruits; *śāli* rice; *padma*, *nāgakesara* and *kaṇikāra* flowers; and rice.

Next come the articles recommended for the subduing rite.[36] The offertory wood, undamaged, with leaves and of good quality, just as explained with regard to the peaceful rite, comprises the *priyaṅgu*, *campaka*, *punnāga*, *nāgakesara*, *lakuca*, and *aśoka* trees. (The remaining articles include:) forest products, red

[35] *muṣṭipramāṇā / chad pa'i tshad*.
[36] *vaśyakarma / dbang gi las*.

and sour fruits and flowers, or some other articles specified in one's ritual ordinance.[37]

In the rite of wilful summoning,[38] (the offertory-wood is the same), but it has thorns shaped like hooks. (The rest is) as in the previous case.

In the fierce rite, the offertory wood comprises the *nimba*, *khadira*, *kovidāra*, *bhilloṭaka*, and *madana* trees, or some other kinds of pungent, thorny and bitter trees, or singed logs from cremation heaps.[39] (155.3.1) It should be taken from the root sections, split and pointed. It should be ten fingers long, and its both ends should be smeared with poison, blood and sesame oil. Depending on their availability, (the remaining articles include:) mustard, pungent sesame oil, blood, salt, *rājikā* and *nimba* leaves, ashes from cremation heaps (Sa), dirt from feet, dung of asses, buffaloes and other animals, hair, fat of the wild cock (*kukkuṭa*), crow and other feathers, faeces and urine, thorns, bones, chalk, flesh[40] and other similar articles. One mixes each article with poison, salt, and blood, or one makes an enemy's representation from these articles, or from ashes, charcoal, husks and other articles mixed with poison and other things. One cuts it up with a sharp weapon, starting with the little toe of the left foot. In the rite of ferocious summoning, one does not employ an enemy's representation.

In the all-inclusive rites, the offertory wood is produced from the *palāśa*, *plakṣa*, *udumbara*, *khadira*, *arka*, *nyagrodha*, *vaikaṅkata*, *āmra*, *śamī*, *kāśmarī*, *apāmārga*, and *aśvattha* trees. It should be young, a short span in length, straight, and sprinkled with the water containing good scent with ambrosia, and smeared at both ends with grease and other things in accordance with the (individual) rites. The barley, milk and other articles, as specified for the peaceful and other rites, should be also offered in the all-inclusive rites. Some amount of the articles for the peaceful and enriching rites,[41] one's own food, all such articles, and bdellium or *sāla* extracts smeared with ghee, should be offered in *homa* day by day (*pratyahaṃ*) along with their individual *mantras*. (155.4.1) The scent, flowers and other offerings for the fierce rite are also recited over with their *mantras* (5b) in accordance with this rite.

Thus, it has been said:

"*Vaikaṅkata*, *arka*, *khadira*, *pārthiva*,[42] *apāmārgaka* and so forth are specified for the peaceful rite (*śānti*). Leaving out the *kādamba* wood, the

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[37] *kalpa* / *rtogs pa*.
[38] *vaśyākṛṣṭi* / *dbang gis dgug pa*.
[39] *cityulmukakāṣṭha* / *ro sreg pa mgal dum* 40
[40] Sanskrit *māṃsa* / Tibetan specifies *glang po che'i sha* (elephant's flesh).
[41] Sanskrit has only *śāntikadravya*
[42] Tibetan reads *arjuna*.

other ones are selected as judged fit. The offertory woods are like in the peaceful rite, or they generally agree with the ritual texts (*vidhi*)."

3. The firewood (*indhana*)

The firewood for the peaceful rite[43] is selected from among the trees used for worship.[44] It should not contain living insects, and it should be shorter in measure than the hearth. Alternatively, one uses forest cow dung.

Leaving out the cow dung, the above-described firewood with fruits is also used for the enriching rite.[45]

In the case of the subduing rite,[46] one uses as firewood the *nimba* and *āmla* wood as well as other kinds of wood together with flowers. The wood with thorns is used in the summoning rite.[47]

For the fierce rite, one uses as firewood the wood of the trees, which are pungent, thorny, bitter, and having an unpleasant smell or without any smell, the wood from cremation grounds or dried bark,[48] and dung of donkeys, buffaloes and other animals.

The firewood for the all-inclusive rite[49] should be in agreement with (each) rite.

4. The ladle (*śruva*) *and the spoon* (*pātrī*)

The spoon should be made from gold or copper, or from the wood suitable for worship.[50] Its stem (*daṇḍa*) should be twenty-four fingers measured with a man's thumb. It should have a *vajra* and other things, and it should be comfortable to hold with a clenched hand. Above the stem, it is square, four fingers wide and two fingers deep, and it is marked with a five-pronged *vajra* two fingers big. The width of half a finger on the (edge of the) square should be marked with a *vajra*-garland. Above the square, it has a design of a lotus flower, four fingers big, and it is marked with a *vajra*, four fingers big and half a thumb deep. Alternatively, the upper section of the stem should have the shape of a lotus leaf, eight fingers long. So that it has a suitable appearance, its declivity should be square, four fingers wide and two fingers deep, and its centre should be marked with a three or five-pronged *vajra*, four fingers big. The groove for discharging liquids should be the size of the thumb, or of the little finger, and above that, it should

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[43] *śāntika* / *zhi ba*.
[44] *yājñikavṛkṣa* / *mchod sbyin gyi shing*.
[45] *pauṣṭika* / *rgyas pa*.
[46] *vaśīkaraṇa* / *dbang du bya ba*.
[47] *ākarsaṇa* / *dgug pa*.
[48] *śuṣka* / *shing shun*.
[49] *sarvakarma* / *las thams cad pa*.
[50] *yajña* / *mchod sbyin*.

have a three-pronged *vajra*, four fingers big. It is considered appropriate that beneath the stem, it should have a jewel, three fingers big, and below it, a *vajra* also three fingers big.[51] The underneath of the stem of the ladle is the same.

The ladle should be also made from the above-mentioned substances or from wood. Its stem, measuring a small cubit, should be half the size of the stem of the spoon. Its mouth, shaped like a lotus leaf, two fingers wide and one finger deep, should be marked in the middle with a five-pronged *vajra*. Beneath the stem, it should have a *vajra* and a jewel so that it has a fine appearance.

It is said:

> "When the spoon and ladle are not available, one executes a full burnt oblation[52] with five fingers joined together, and the other burnt oblation[53] with three fingers joined together."

Or again, it is said:

> "The full burnt oblation is remembered on account of five fingers joined together, and likewise the other one as three fingers joined together—the ladle and the spoon."

It is also said that both kinds of burnt oblations[54] are executed with a *pippala* leaf, and when the ladle is not available, the other burnt oblation is executed with the spoon.

5. *The performer* (*sādhaka*)

The performer, endowed with compassion and benevolence, should wash himself, smear with good scent, and put on white ornaments. He should perform recitations and a protective rite[55] by executing the *yoga* of his chosen deity in conformity with the relevant rite. He should remain silent and sit in the lotus posture[56] on a soft and comfortable seat. In the evening, he should face towards the east and concentrate his thoughts on the things that are to be accomplished. Starting on the first day of the bright moon, and retaining a peaceful mental disposition, he should perform the peaceful rite.

Likewise, anointed and adorned with a yellow garland and variegated ornaments, seated in an elegant posture[57] and facing the north, he should retain his mind in a cheerful disposition. Beginning on the full moon, he should perform the enriching rite in the morning. (7a)

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[51] Sanskrit does not mention the jewel and says that the *vajra* should be one finger big.
[52] *Pūrṇāhuti* / *dgang blugs.*
[53] *itarāhuti* / cig *shos bsreg blugs*.
[54] *āhutidvaya*.
[55] *rakṣāvidhāna* / *bsrung ba'i cho ga*.
[56] *padmāsana* / *padma'i 'dug stangs*.
[57] *bhadrāsana* / *bzang po'i 'dug stangs*.

With his mind impassioned, adorned with red and other ornaments, facing towards the west, and seated in the *vajra*-posture[58] on a high and comfortable seat, he should perform the subduing rite[59] in the middle of the night or at another time. The wilful summoning is done in the same way, but he should look upwards and in order to gladden[60] the deities, he should also face towards the west.

In the case of the fierce rite, he should sit on a hard seat and face the south, be wrathful and adorned with a blue garment, or a garment stained with bloody water. Alternatively, he should rest on the breast of the image[61] of the one that is to be perfected,[62] or he should squat without a seat, pressing one foot with the other. He should gnash his teeth, his face should look angered, and his eyes should be firmly fixed. He should be seated in the wrathful *vajra*-posture, acting with great compassion in order to remove the harm done to the Three Jewels and the like. The timings are the days of the dark moon either at midday or at midnight. Applying a wrathful *yoga*, he should envisage the protective deity[63] resting on a lotus inside the heart of the one to be perfected, and performing the activities of striking and expelling with a *vajra*-hook issued from a wrathful *Hūṃ*, and subsequently dissolving into his heart. Alternatively, he envisages himself as striking with his *kīla* inside the *prajñā's* lotus, and the one to be perfected as being abandoned by all the deities. While wishing for his escape from sins (*pāpa*), he should act with compassion and bring about his rebirth in a pure buddha-field (156.2.1), or in some other beneficial and happy abode. The ferocious summoning is done in a similar way.

(During the rites of) suppression[64] and confusion,[65] he should face the north-east and sit in the vajra-posture. He performs (these rites) in a square hearth while reciting the *mantras* appended with *vauṣaṭ*.

Clad in yellow and white ornaments, he remains intent upon the rite appropriate for enriching. Likewise (in the rite of) eradicating,[66] he faces the south-east and (uses) an ointment consisting of buffalo and other kinds of dung.

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58 *vajraparyanka* / *rdo rje skyil krung*.
59 *vaśīkaraṇa* / *dbang gi las*.
60 *ārādhana* / *mnyes par bya ba*.
61 *pratikṛti* / *gzugs brnyan*.
62 *sādhya* / *bsgrub bya*.
63 *rakṣā* / *srung ba*. 64
64 *stambha* / *rengs*.
65 *moha* / *rmongs*.
66 *uccāṭa* / *bskrad*.

Clad in black and white,[67] he draws with poison, and the articles for burning (*havya*) are the best crow and other feathers[68] fastened with an appendix.[69] Here the crow and other feathers are appended with an inscribed *mantra* which ends with the words: "*Expel such and such a person Hūṃ Phaṭ*"[70]

Likewise (in the rite of) despising,[71] he faces the south-west, sits with inverted feet, and wears yellow and black ornaments. He draws with pungent sesame oil and poison.

It is said:

> "In all cases, when one faces the cardinal and intermediate directions, one should remain positioned in the cardinal and intermediate directions which are directly opposite. Alternatively, in the absolute sense, on account of the directions not being taken into consideration, whichever way one is positioned, one should meditate with one's mind pervaded with audacity, and one should perform all activities accordingly."

6. The water for the face (*argha*)

The vessels for the water for the face, the water for sprinkling and so forth,[72] are made from gold, silver, stone, copper, wood, clay, mother of pearl, conch, or folded leaves.

In the peaceful rite, the water contains barley, milk, white flowers, sesame, *darbha* grass,[73] parched grain, and white scent together with ambrosia. It is poured inside the victorious vase, fumigated with incense, recited over one hundred times with the *mantra* of one's chosen deity, or the all-operative *mantra* (156.3.1) with *Svāhā* added at the end.

Likewise in the enriching rite, the water contains sesame with curds, yellow flowers, yellow scent and other (similar) things. The syllable *Oṃ* (is added) at the end of the *mantra*.

In the subduing rite, the water contains red scent and other (similar) things. The syllable *Hūṃ* (is added) at the end of the *mantra*. The same applies to the summoning rite,[74] (except for) the syllable *Jaḥ* (which is added) at the end of the *mantra*.

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[67] Sanskrit reads: "on black and white ground."
[68] Sanskrit reads: "a mass of crow and other feathers."
[69] *vidarbhaṇa* / *spel tshig*.
[70] *amukam uccāṭaya hūṃ phaṭ*.
[71] *dveṣa* / *dbye ba*.
[72] Tibetan version specifies: "water for the face, water for sprinkling, water for sipping, and water for the feet."
[73] Tibetan version reads *kuśa*.
[74] *ākarṣa* / *dgug pa*.

In the fierce rite, the water contains food that has been spat out, pieces of broken vessels and other similar things, *kodrava* grains with blood, cow dung and urine, black flowers with an unpleasant smell or without any smell, and other (similar) things. The syllable *Phaṭ* (is added) at the end (of the *mantra*). In the rite of ferocious summoning (the water) is similar.

In the all-inclusive rite, which always incorporates the enriching and other rites, the water contains scent, flowers, sesame, *darbha*[75] grass, and parched grain, depending on their availability and in conformity with the (individual) rites.

7. *The arrangements* (*nyāsa*)

In the peaceful, enriching, subduing, and (8b) wilful summoning rites, the vessel containing the all-operative water[76] is recited over with the *mantra* of Amṛtakuṇḍali and the syllable *Hūṃ*. The three vessels with the water for the face and so forth are placed to its left side, and in front of them, the three receiving vessels.[77] They are arranged on stools[78] and similar things. Taking the *kuśa* grass with the right hand, one dips its tips in the water recited over with (Amṛtakuṇḍali's) *mantra*, and then one sprinkles all the articles,[79] offertory wood, fire-wood and other articles, which should be arranged on the right side. One also sprinkles oneself, the ladle and the spoon. The emplacement of the victorious vase (*vijayakalaśa*), the all-operative vase (*sārvakarmikakalaśa*), and other things should be done by following the rite explained in the *Vajrāvalī*. Some people say that in the abridged rites there are no vases.

In the slaying,[80] eradicating[81] and other rites, and also in the rite of ferocious summoning, the sprinkling is done with the left hand. On the right side, one arranges the all-operative vase, the vessel with the water for the face and the rest, and on the left side one arranges the articles for burning.

8. The fire (*agni*)

The fire for the peaceful rite is produced from the wood imbued with milk or from the attrition wood.[82] The sacred[83] and *homa* fires are also appropriate.

The fire for the enriching rite originates from the residence of a king or some royal personage, forest conflagrations, gems or monastic kitchens. For the

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[75] Tibetan reads *kuśa*.
[76] Sanskrit reads *sārvakarmikodakabhājana*, and Tibetan reads only *chu snod*.
[77] *pratīcchakabhājana* / *bzed zhal gyi snod*.
[78] *yantraka* / *maṇ 'ji*.
[79] *dravya* / *bsreg rdzas*.
[80] *māraṇa* / *gsad pa*.
[81] *uccāṭana* / *skrad pa*.
[82] *araṇi* / *gtsub shing*.
[83] *āhitāgni* / *dgon pa'i me*.

subduing rite, the fire comes from the house of a prostitute or a merchant. For the rite of wilful summoning, the fire is produced by a dancer, a traveller or a wandering singer.[84] The fire for the ferocious rite[85] and that of ferocious summoning should be acquired from the cremation heaps of human bones, stones or the house of an outcast and the like. The fire for the all-inclusive rite is kindled in conformity with the individual rites.

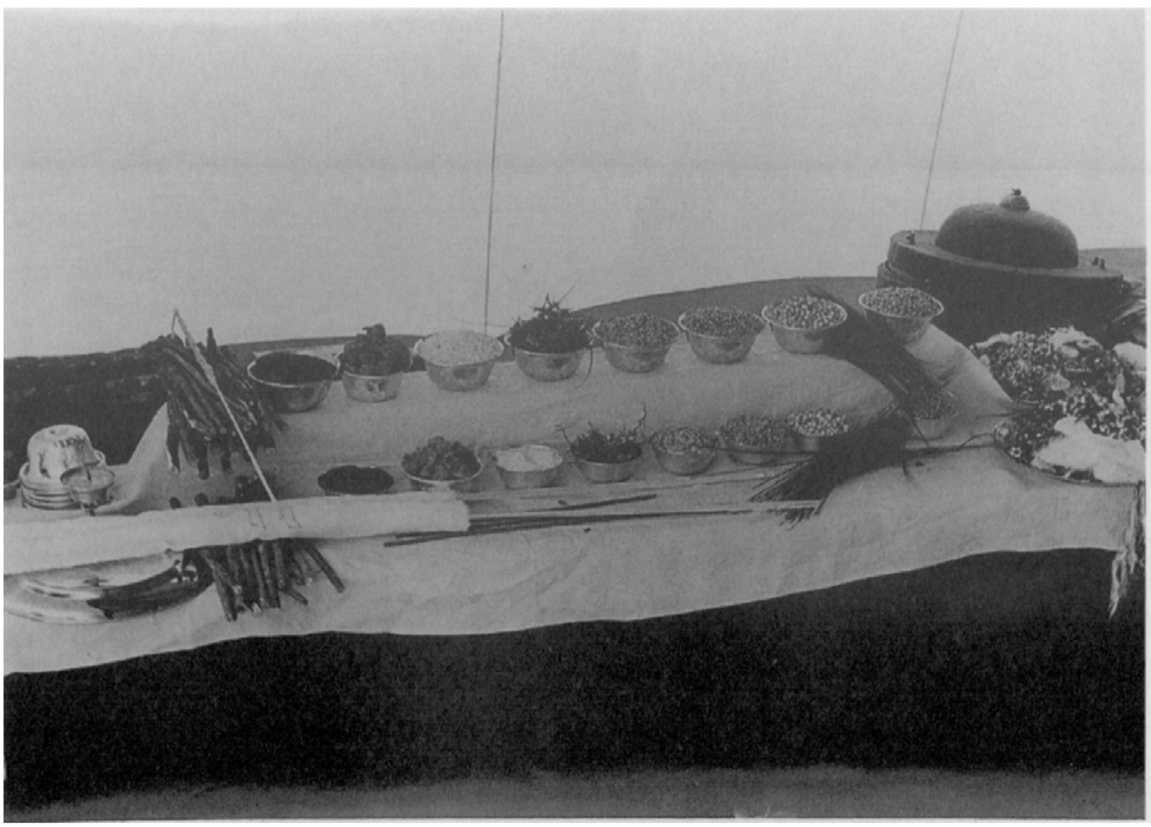
9. Gratifying the deities (*devatāsaṃtarpaṇa*)

Following the rite explained in the *Vajrāvalī*, one shakes the *vajra*, rings the bell and presents a *bali*. Abiding in a state of protection,[86] one places the flame (*vahni*) inside a vessel by means of the three syllables. Next, one kindles the fire (*agni*) with a lit lamp of melted ghee and recited over with the *mantra* of Amṛtakuṇḍali. Taking the *kuśa* grass, one sprinkles[87] with its tips the water recited over with the *mantra* (of Amṛtakuṇḍali).[88] One does it three times. In (the peaceful rites one sprinkles) in a clockwise direction and in the ferocious rites[89] in an anticlockwise direction. (After completing the sprinkling), one places it in the hearth together with a bunch of clean and well dry grass, avoiding to induce much smoke; in the fierce rites, one acts to the contrary. One sets the fire ablaze by reciting "*jvala jvala Hūṃ*" (Tib 156.5.1), or with the syllable *Hūṃ* and the current of air created with a fan. One should intensify the fire with the ghee placed in the ladle and blessed seven times (9b) with the heart *mantra* of the (appropriate) family. In the fierce rites, one uses pungent sesame oil just as (explained) above.

Next, one recites over the *kuśa* grass saying: "*Oṃ Vajrasattva Āḥ*." The *kuśa* is taken in pairs and it should be fresh,[90] clean, green, unimpaired, without broken leaves, and not too long. One arranges it on the border of (the hearth)[91] with its tops towards the east, south, west, and north. Then one should overlay the hearth with not too long *kuśa* grasses with their tops pointed towards the east and (arranged) like a cow's ear. In the hearths for the enriching, subduing and fierce rites, the *kuśa* tops are placed in a proper order facing the north, west, and south. However, in the first instance, two *kuśa* pieces are placed on the border of the hearth with their tops facing towards the appropriate directions. Concerning the direction in which the performer (*sādhaka*) faces, in a conventional manner

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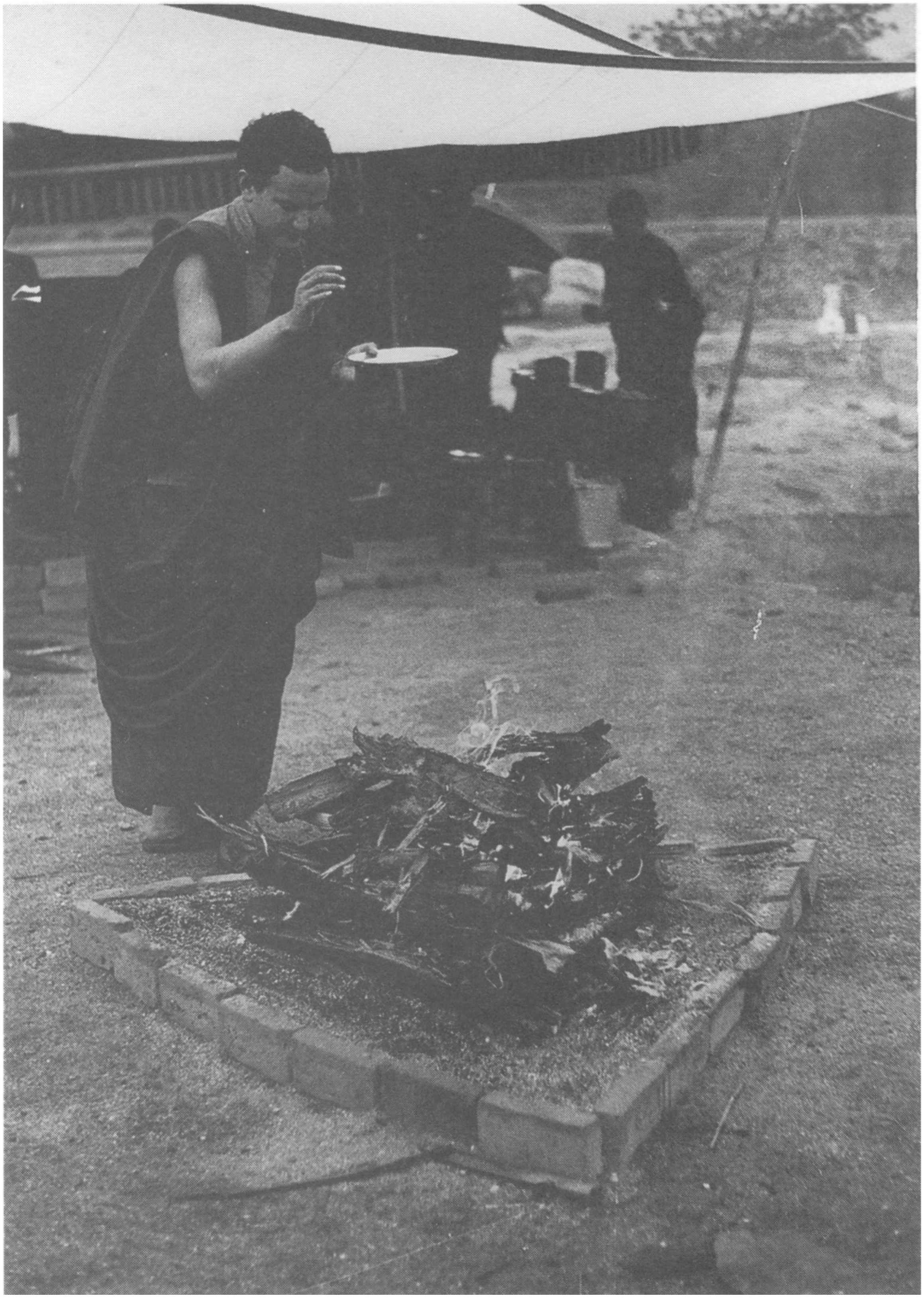
[84] Sanskrit *cāraṇa*. Omitted in the Tibetan version.
[85] *krūra* / *drag po*.
[86] Sanskrit reads *rakṣāvān*. The Tibetan version connects this word with the three protective syllables: "by means of the three syllables endowed with protection."
[87] *Paryukṣya* / *bsang gtor byas la*.
[88] Sanskrit reads *japtodakena* while Tibetan reads *brjod pa'i ku sha*.
[89] *krūrakarman* / *drag po las*.
[90] Sanskrit reads *pratyagra* while Tibetan reads *rtse mo gzhibs pa*.
[91] Tibetan reads: "first on the border which is to the left of the performer."



15. Table with two rows of bowls with the articles for offering in the enriching *homa*. From left to right: offertory wood, sesame, food, rice, *dūrvā* grass, barley, peas, *kuśa* grass, wheat. Bauddha, Nepal, 1981.



16. Kindling the fire inside the hearth of the peaceful *homa*. Bauddha, 1981.



17. Throwing offerings into the hearth of the fierce *homa*. Bauddha, 1981.



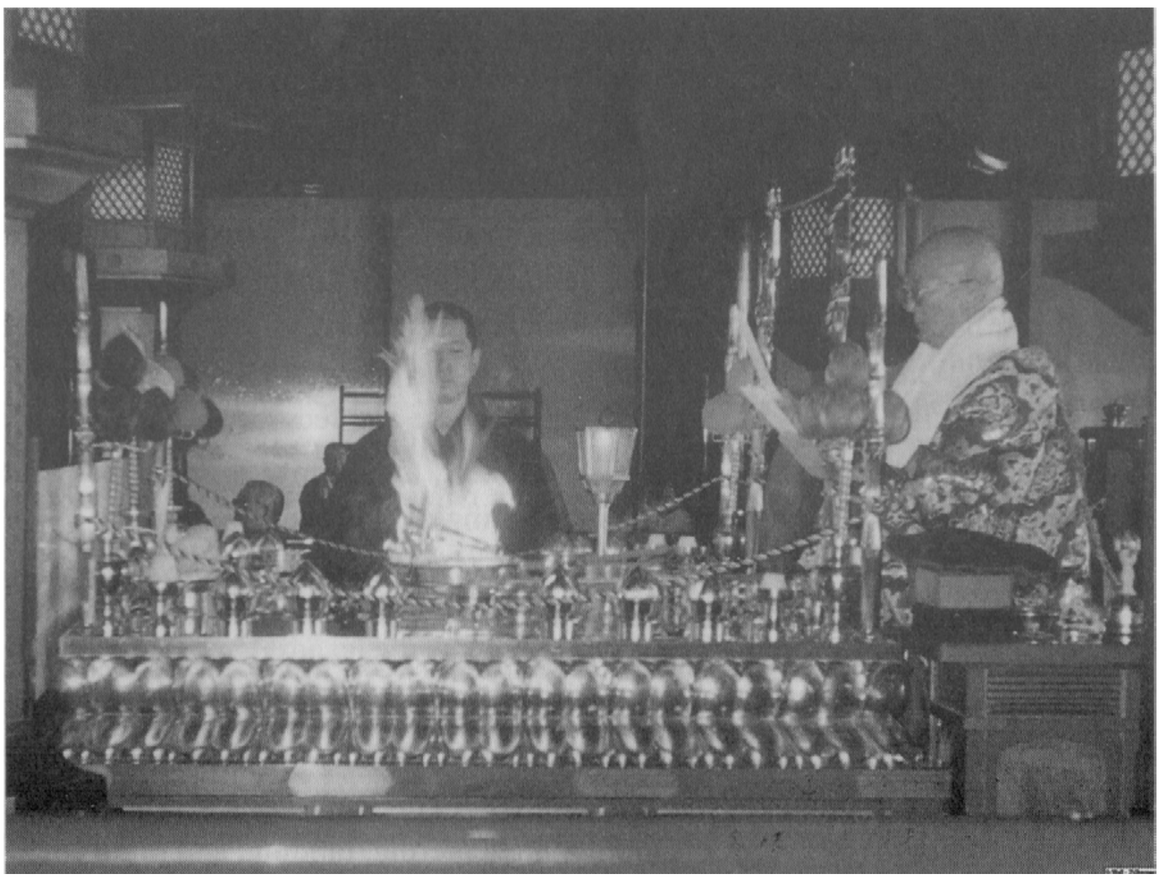
18. Offering butter libations during the enriching *homa* performed by Dilgo Khyentse at Bauddha in 1981.



19. A Newari *vajrācārya* performing a *sādhana* at the beginning of the all-inclusive *homa*. He is linked with the victorious vase (*vijayakalaśa*) with a thread. Svayambhūnāth, Nepal, 1981.



20. The all-inclusive *homa* in progress. The performing *vajrācārya* is assisted by a maiden. The *homa hearth* is delineated in red powder at the base of the square enclosure covered with wood, and it is surrounded by thirty two offerings arranged in clay dishes. Svayambhūnāth, 1981.



21. *Homa* performed by a Shingon priest inside the main temple at Narita, Japan, in 1987.

of speaking, it is said to be the eastern and other directions. (However) in the absolute sense, the eastern and other directions do not exist.

Having become endowed with the nature of one's deity, one generates the hearth with the seed syllable placed in one's heart. Perceiving the fire ablaze, one envisages inside it the non-existence (*nairātmya*) (of all *dharmas*). One visualises a lotus and a sun on a triangular fire *maṇḍala* arisen from the syllable *Raṃ*, and on the top of them the fire god Agni arisen from the syllable *Raṃ* or produced instantly. Agni has a pending belly, a fleshy and dwarfish body, and three faces with three eyes each. With one of his right hands, he makes the gesture of fearlessness, and with the second right hand, he holds a rosary. In his two left hands, (10a) he holds a club and a pitcher, and with his two principal hands, he embraces his radiant consort (*prajñā*). (Tib 157.1.1) His colour, garments and ornaments are in agreement with the particular rite. He is endowed with a surrounding garland of rays (symbolising) consciousness (*vijñāna*), and the seal (*mudraṇa*) of the chief deity of the (appropriate) family. He has a beard and his hair is made into a bundle. Inside his heart, there is the seed syllable placed on the fire *maṇḍala*.

With the hooks of light rays dispersed into space from the seed syllable placed in the heart of the pledge-being, one summons Agni the knowledge-being, which resembles the pledge-being. He arrives from the south-eastern direction accompanied by a host of hermits. The colour of his principal face is the same as that of the body. When it is white, the right and left faces are black and red respectively. When it is yellow, red or greenish, the other two faces are blue and white. When it is blue, the other two faces are white and red.

One should invite the god Agni by motioning the thumb of the right (hand making the gesture of) fearlessness while reciting the following *mantra*:

> "*Oṃ come*, *come here great being*, *divine hermit and highest brāhmaṇa*.
> *Please come near to partake of this burnt oblation and food*."

Next, having summoned Agni with the *mantra*: "*Oṃ agnaye ādipya ādipya āvisa āvisa mahāśriye havyakavyavāhanāya Svāhā*," one should disperse all the (10b) obstructive spirits which accompany him by reciting the *mantra* of Yamāri and other deities. Reciting the *mantra* "*Jaḥ Hūṃ Vaṃ Hoḥ*." one should perform in a proper order the activities of summoning, entering, binding, and gratifying.

The water for the face should be presented with one of the following *mantras*:

> "*Oṃ agnaye ādipya ādipya āvisa āvisa mahāśriye havyakavyavāhanāya arghaṃ pratīccha Svāhā*."
>
> Or "*Oṃ Āḥ Ruṃ arghaṃ pratīccha Hūṃ*."
>
> Or "*Oṃ Āḥ Hrīḥ pravarasatkāraṃ arghaṃ pratīccha Hūṃ Svāhā*."

Instead of the word *argha* (the water for the face), one inserts the words *pādya* (water for the feet), *ācamana* (water for sipping) and *abhyukṣaṇa* (cleansing

water), when offering these items. In conformity with the rite, one should also offer flowers and the other articles of worship, the secret worship and the rest.

The abridged procedure, which conforms with the practice handed down by our distinguished *gurus*, is as follows:

> One should dispense the triple sprinkling (*prokṣaṇa*) into the first vessel with a bunch of *kuśa* grass, and with the water recited over with all the heart *mantras*, one offers the water for sipping into the same vessel.[92]
>
> Taking a flower with the forefinger and turning the fist downwards, one should release it in due order with the little finger, ring finger, middle finger, and forefinger.
>
> Taking the water contained in two conch shells, one should present the water for the face (11a) into the two receiving receptacles while unfolding the *vajrāñjali* gesture. The third is the water for the feet.
>
> Grasping a flower with the forefinger and the thumb of (one's hand made into) a fist, one should move it three times in a circular manner in front of the Buddhas, and then one should release it in a proper order with one's fingers: forefinger, middle finger, ring finger, and little finger.[93]

The extended procedure is as follows. Reciting "*Oṃ Āḥ Jaḥ Hūṃ*, " one summons (Agni) and makes (him) rest on a bunch of *kuśa* grass to the side of the fire inside the hearth. One offers the water for the face and so forth. Pronouncing in a proper order "*Jaḥ Hūṃ Vaṃ Hoḥ*" impregnated with the three natures (*tritatva*), and holding the *vajra* and (Tib 157.3.3) the bell in an embracing position, one snaps the fingers of both hands. One makes Agni enter into the pledge-being, and then one binds and subdues him. Once again, one offers all the articles, the water for the face and the rest.

Next, one should recite three times the following pledge:

> "*Oṃ*. O Vajra-fire and Great Spirit, blaze, set aflame all these things and turn to ashes all the enemies, *Hūṃ Phaṭ*. Behold *Jaḥ Hūṃ Vaṃ Hoḥ*. You are the pledge. I am the pledge."[94]

One holds the spoon filled with ghee in the left hand raised in an upright position and clenched into the fist of the highest enlightenment, and in the right hand facing downwards, one holds the ladle facing upwards and filled with ghee. In the ferocious rite, the spoon filled with pungent oil together with poison is

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[92] Tibetan version reads: "One should dispense the triple sprinkling into the first vessel with a bunch of *kuśa* grass and with the water recited over with the all-operative (*mantra*). This in fact represents the water for sipping."

[93] Tibetan adds: "As for other sources, it is said in the *Saṃpuṭa-tantra*: At the beginning one considers what has been said about the vessel for the water for the face."

[94] *Oṃ vajrānala mahābhūta jvala jvālaya sarvaṃ bhasmīkuru sarvaduṣṭān hūṃ phaṭ dṛsya jaḥ hūṃ vaṃ hoḥ samayas tvaṃ samayo 'ham*.

held in the right hand, and the ladle in the left hand. On the spouts of the spoon and the ladle, one arranges the seed syllable of one's chosen deity with the three syllables attached to it and radiant with rays. On the mouth of the fire god Agni, one deposits the syllable *Raṃ*. One places the ladle's spout on the top of the spout of the spoon. One holds one's hands between the knees, but in the ferocious rite (one holds them) on the outside.

In the peaceful, enriching, subduing, and wilful summoning rites, the *mantras* conclude with *Svāhā*, *Oṃ*, *Hoḥ*, and *Jaḥ* (respectively), and in the ferocious rite with *Hūṃ Hūṃ* or *Phaṭ*. One's face should be somewhat benign, but in the ferocious rite and that of ferocious summoning, it should be gaping. (In the peaceful rites) the spoon is turned in a clockwise manner, and in the ferocious rite in an anticlockwise manner. Depending on the benefactor's resources (*śakti*), one offers three or seven ladlefuls with Agni's *mantra*[95] or with the *mantra* for the full burnt oblations: "*Oṃ salutation to the fire of all the Buddhas Svāhā*."[96] The following *mantra* is used for the remaining burnt oblations with ghee:[97] "*Oṃ agnaye svāhā*."

Next, one should examine the omens inside the fire (to discern) whether it contains obstructive spirits (*savighna*) or whether it remains (Tib 157.4.1) free from them (*nirvighna*).

> "The appearance of the best fire resembles an endless knot, a chowrie, an umbrella, a victory banner, a lotus, or ajar. Alternatively, the fire has the appearance of a trident, a sword, a fish, a firefly,[98] or a *svastika*.
>
> It is noble and shaped like a *vajra*, a conch and the like, a ladle or a spoon. It is pure and endowed with radiance, of elegant hue, or similar to Sakra's bow.
>
> It twists in a clockwise direction, issues pleasant fragrance, and resembles corals or gold. It is stainless like the radiance of safflowers, silver, sapphires or brilliant sun. It is free from smoke, fragrant and resounding like a flute (12b) or a tabor.
>
> It shines white in the peaceful rite, and yellow in the enriching rite. It has a fine red crest in the subduing rite, and it is dark blue in the fierce rite. In the peaceful and other rites, it shines like gold. It has one fine crest, two moderately blazing crests, or it resembles a cloud with three small crests.
>
> In the ferocious rite, it is full of smoke, adverse and sluggish. Its crest is split and impure. It is rough, black and spiky. It resembles the *palāśa*

[95] *oṃ agnaye ādipya ādipya āviśa āviśa mahāśrīye havyakavyavāhanāya svāhā*.
[96] *oṃ namaḥ samantabuddhānām agnaye svāhā*.
[97] *itaraghṛtāhuti* / *cig shos kyi mar gyi bsreg blugs*.
[98] Sanskrit *indragopa* / Tibetan *indranīla*.

blossom or a cow’s head. It sparks, issues harsh sounds, and exudes like corpses.

When the fire contains obstructive spirits and adverse omens, one sprinkles it with the cleansing water, and executes an act of protection (*rakṣā*) by offering seven times a burnt oblation with ghee recited over with the all-operative *mantra*. Then once again, having sprinkled the cleansing water with Agni’s *mantra*, or the all-operative *mantra*, one offers a full burnt oblation with ghee, either three or seven times, or just once, depending on its availability. After that, one should perform a burnt oblation with ghee and other articles, either three or seven times, or just once, depending on their availability, using the ladle and so forth.

It is said: “The ghee is offered for burning with the ladle. The rice grains should be presented with the same.” However, in the first instance, one should purify the offertory wood (13a) and the remaining articles:

> *Oṃ Āḥ Svāhā*—the *mantra* for purifying the offertory wood.
> *Oṃ Śriṃ*[99] *Svāhā*—the *mantra* for purifying the ghee.
> *Oṃ Oṃ*[100] *Svāhā*—the *mantra* for washing the articles.
> *Oṃ Jriṃ*[101] *Svāhā*—the *mantra* for purifying the rice.
> *Oṃ kuru kuru Svāhā*—the *mantra* for purifying the remaining articles.

The correct order (of offering the articles) is as follows. Having offered for burning the offertory wood, one should offer ghee, sesame, *dūrvā*, grain, rice with curds, *kuśa* and other articles into the fire (burning with) the offertory wood. (The articles are presented with) their own *mantras*, which will be given later. The offertory wood, *dūrvā* and *kuśa* are taken with the thumb and the ring finger. In all cases, the liquid items are dispensed on the face; the offertory wood, the powder of human bones and other items on the circle of light;[102] rice with curds, solid food,[103] water for sipping, sesame seeds, and other articles into the hand; scent at the heart; flowers into hands; incense into the flame; water for the feet on the feet; butter lamps and the water for the face at the front. The water for the face is also dispensed into a bowl. Some people say:

> “One should always sprinkle the cleansing water on the body, bum the incense at the front, offer thrice the water for sipping into the mouth, but the water for the face (13b) on the head.”

Next, having offered the water for sipping, and having sprinkled the cleansing water, one should place Agni in the hearth at the south-eastern side in the form

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[99] Tibetan reads *śrīḥ*.
[100] Tibetan reads *āḥ*
[101] Tibetan reads *dzi*.
[102] *prabhāmaṇḍale* / *’od kyi dkyil ’khor*
[103] *khādya* / *bza’ ba*.

of a flame or in his proper form. Then once again, just as before, while reciting the syllable *Hūṃ* and the *mantra* of Amṛtakuṇḍali, one sprinkles the cleansing water over the required things (Tib 158.1.1) in accordance with the rite.

In the peaceful rite, the chief deity of the (appropriate) family should be peaceful, white, seated on a white lotus and moon, clad in white garments and ornaments, radiant with white light, abiding in meditation, and having the appearance of a sovereign or a uniform appearance (*ekarūpa*). Those who are to be perfected (*sādhya*) are consecrated with the vase held in the hands of Locanā and other deities produced by dispersing rays of light. The vases are made of moonstone and filled with ambrosia and the thought of enlightenment. Through this consecration, all their afflictions and other defects become removed.

In the enriching rite, (the deity) is cheerful and magnanimous, yellow in colour, wearing yellow ornaments and resting on a yellow seat. Just as above, a shower of jewels or ambrosia is poured from a golden vase on the body of the one to be perfected, or on the (intended) house, removing thus scarcity and other things, or poverty.

In the subduing rite, the seat and other things are red in colour. Just as before, the act of subduing is done by piercing the (enemy's) heart with an arrow resembling a lotus bud.[104] In the rite of wilful summoning, the act of summoning is done by binding and piercing with a noose and a hook.

In the fierce rite, (the deity is) wrathful and the seat and other things are black. A shower of *vajra*-fire is cast down on the head of the one to be perfected, and it turns him into ashes. In the rite of ferocious summoning,[105] one should perform the visualisation in a similar way.

In the all-inclusive rite, one places one's own deity[106] inside the hearth in conformity with the (particular) rite with regard to the form, ornaments and other things. Alternatively, the *yoga* of one's own deity (assumes) the *yoga* of the deity which is to be placed inside the hearth.[107]

So far as the specific differences are concerned, in the peaceful rite, one is endowed with the *yoga* of the lord Vairocana; in the enriching rite with that of Ratnasambhava; in the rites of subduing and wilful summoning with that of Amitābha; in the rites of slaying (Tib 158.2.1), calamity and destruction[108] with

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[104] Tibetan reads: "with an arrow which resembles an unfolded red *utpala*."
[105] *krūrākṛti* / *drag pos dgug pa*.
[106] *svādhidaivatā* / *rang gi lhag pa'*i *lha*.
[107] Tibetan reads: "Similarly, in the all-inclusive rite, one is endowed with the *yoga* of one's own deity in agreement with the (particular) rite, or one is endowed with the *yoga* of the deity which is to be placed in the hearth."
[108] *mārītyupadravanāśa* / *bsad pa dang yams dang nye bar* (*'tshe ba*).

that of Amoghasiddhi or Vairocana; and in the fierce rite with that of Akṣobhya, Yamāntaka or some other fierce deity.

In the peaceful rite, one executes the (process) of generating the pledge-being, summoning the knowledge-being, and all other activities up to the consecration by following the order explained in (14b) the relevant evocation manual.[109] Having done this, one should offer worship with white and fragrant flowers, and with other articles recited over with their own *mantras* and with the *mantra* of one's own deity. In the enriching rite, one does the same, but the particular (things) are yellow in colour, and in the rites of subduing and wilful summoning, they are red. The specific peculiarities of the ferocious rite are said to be (as follows). One executes it using the flowers with an unpleasant smell or without any smell, such as *bilva*, *arka*, *java* and other flowers, incense made from *sarjarasa* and other trees, lamps[110] fuelled with human, fish and other kinds of fats,[111] and pungent, bitter and other kinds of food.

Next, reciting "*Oṃ Āḥ Hrīḥ receive this excellent and reverential water for the face Hūṃ Svāhā*,"[112] one offers just as before the water for the face, water for the feet, water for sipping,[113] and cleansing water. Having thus worshipped, one places the seed syllable of one's chosen deity on (Agni's) tongue shaped like a *vajra* and coloured in agreement with the (individual) rites, and then reciting (the deity's) *mantra*, one offers a full burnt oblation just as before. After having offered the ghee and all the remaining articles individually, either three or seven times,[114] one should offer a burnt oblation with the ghee together with ambrosia in proportion to their availability.

In the rite of drawing the *maṇ4ala* and so forth, one places inside the hearth the *maṇḍala's* chief deity,[115] or the deities to be sanctified,[116] or the deities to be perfected,[117] or the deities assigned[118] to the peaceful and other rites, or one's chosen deities. One does it by following a proper procedure. As for one's own disposition, one should be endowed with the *yoga* of one's own deity[119] or with the *yoga* of the deity placed inside the hearth.

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109 *sādhanopāyikā* / *sgrub thabs dang mngon par rtogs pa*.
110 Sanskrit reads *dhūpa*
111 Sanskrit reads *taila* and Tibetan reads *zhag*.
112 *Oṃ āḥ hrīḥ pravarasatkārārghaṃ pratīccha hūṃ svāhā*.
113 Omitted in the Tibetan version.
114 Tibetan adds "or once."
115 *maṇḍalādhipa* / *dkyil 'khor gyi gtso bo*.
116 *pratiṣṭhātavya* / *rab tu gnas par bya ba*.
117 *sādhyadevatā* / *sgrub bya'i lha.*
118 *adhikṛta* / *dbang du byas pa*.
119 *svādhidaivatā* / *rang gi lhag pa'i lha*.

In the peaceful rite, the *mantras* (of the articles) are appended with the words: "*amukasya śāntiṃ kuru Svāhā;*" in the enriching rite with the words: "*puṣṭiṃ kuru Oṃ;*" in the subduing rite with the words: "*vaśyaṃ kuru Hoḥ*;" in the summoning rite with the words: "*ākṛṣṭiṃ kuru Jaḥ*;" in the fierce rite and the rite of ferocious summoning with the words: "*māraya Phaṭ''* or "*Hūṃ Hūṃ*," and such words as "*ākarṣaya*," "*uccāṭaya*" and the like, recited in a loud and proud manner. Optionally, the *mantras* may be appended with a stanza expressing one's desired intention.[120] While endeavouring to sustain the peaceful and other mental dispositions, one performs the recitations and offers the burnt oblations with the articles prepared for burning. One does it one hundred times, one thousand times, or an unlimited number of times.

Alternatively, one envisages either one's own deity arisen from its seed syllable, or the *maṇḍala* circle (*cakra*), or the chief and other deities of the previously explained *maṇḍala* resting inside the heart of the fire-god Vahni, who epitomises the knowledge of suchness (*tathatā*), and stands by himself in the middle of the hearth.

Next, after executing the activity of summoning the knowledge *maṇḍala*, making it merge and so forth, one should present the burnt oblations into (Agni's) mouth. On this occasion, one should make a proclamation[121] saying: "Agni is truly the face of the gods and the bestower of the *homa* attainments."

Now come the *mantras* of the fire deity and the rest for presenting (158.4.1) the burnt oblations:

> *Oṃ sarvapāpadahanavajrāya sarvapāpaṃ daha Svāhā*—for sesame seeds in order to pacify.
>
> *Oṃ vajrāyuṣe Svāhā*—for *dūrvā* grasses to increase life.
>
> *Oṃ vajrapuṣṭaye Svāhā*—for unhusked and unbroken rice to induce riches.
>
> *Oṃ sarvasampade Svāhā*—for rice and curds, and best food, in order to bring success.
>
> *Oṃ apratihatavajrāya Svāhā*—for *kuśa* grass smeared with sesame oil for the purpose of protection (*rakṣā*).
>
> *Oṃ vajrabījāya Svāhā*—for husked grain.
>
> *Oṃ mahāvīryāya Svāhā*—for barley.
>
> *Oṃ mahābalāya Svāhā*—for *māṣa* peas.
>
> *Oṃ vajraghasmare Svāhā*—for wheat.
>
> *Oṃ vajrayajñāya Svāhā*—for *audumbara*.
>
> *Oṃ bodhivṛkṣāya Svāhā*—for *aśvattha*. (16a)
>
> *Oṃ vajralatāyai Svāhā*—for *plakṣa* wood.
>
> *Oṃ vajrakuverāya Svāhā*—for *nyagrodha*.

[120] *abhipretapada / rang gang 'dod pa'i ming spel bcug pa*.
[121] *pravacana / gsung rab*.

Oṃ sahakārāya Svāhạ̄—for *āmra*.

Oṃ vajrārkāya Svāhạ̄—for *arka* branches.

Oṃ vajrabrahmaṇe Svāhạ̄—for *palāśa*.

Oṃ vajragātrāya Svāhạ̄—for *khadira*.

Oṃ vajraśruvāya Svāhā—for *vaikaṅkata*.

Oṃ vajraśivāya Svāhạ̄—for *śamī*.

Oṃ sarvato bhadrāya Svāhā—for *gambhārī*.

Oṃ vajraśikharāya Svāhā—for *apāmārga*.

Optionally, for the unhusked grain and other articles, one may use the *mantra* of the deity which is to be gratified.[122] However, the remaining articles should be offered for burning with the *mantras* of the deities which are to be gladdened. The learned people who know the sacred instructions[123] say:

> "One should offer the burnt oblation with all the articles for burning being sprinkled with the five ambrosias, the excrement and so forth, and envisaged as being imbued with the essence of ambrosia."

Thus, one offers the *homa* (158.5.1) with whatever is available, following one's own rite or the rite of some other ritual ordinance. Reciting the heart *mantra* of one's Buddha family, three, seven or twenty-one times, one should set ablaze the burnt oblations with the ghee. At the end, one offers one full oblation, and then reciting the heart *mantra* of the family's chief deity,[124] one should present the water for the face. After that, having sprinkled the cleansing water, one offers the water for sipping,[125] a piece of new cloth, and a betel[126] without lime,[127] but with lime in the ferocious rite. Then, just as before, one offers worship, recites praises, makes obeisance, and offers the water for the face. Holding a flower with one's hands cupped[128] and placed at the heart, one should beg the Lord for forgiveness[129] in order to appease the faults of deficiency and other faults.[130]

> "O Protector, since you are the defender of living beings, please forgive me whatever faults have been committed by me, a foolish man. I have done here what was to be done with inability and inefficiency because of ignorance. O Guide please deign to forgive me everything."

Having duly begged for forgiveness, and having made a request for desired attainments, one sets one's thoughts on deliverance and recites "*Oṃ Vajrasattva*

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[122] *saṃtarpanīyadevatā* / *tshim par bya ba'i lha*.
[123] *āmnāya* / *man ngag*.
[124] *kūlādhipati* / *rigs* kyi *bdag po*.
[125] Sanskrit reads *ācamana* and Tibetan reads *zhabs bsil*.
[126] *tāmbūla* / *so rtsi*.
[127] *cūrṇarahita* / *rdo thal med*.
[128] *sampuṭāñjali* / *bcas pa'i thal mo*.
[129] *kṣamayet* / *bzod par gsol*.
[130] *nyūnādidoṣa* / *ma tshang ma la sogs pa'i nyes pa*.

Āḥ" in order to appease the faults of deficiency and excess.[131] Having repeated it many times, one should recite the hundred syllables (of Vajrasattva).[132]

> "*Oṃ*. Vajrasattva protect my pledge. Vajrasattva be in attendance, be firm for me, be favourable to me, remain attached to me, promote me, and grant me all attainments. Ascertainer of all *karma*, make superior my mind *Hūṃ Ha Ha Ha Ha Hoḥ*. O Lord Vajra of all the Tathāgatas do not abandon me. Vajra-Essence, Great Pledge-being *Āḥ*." (Tib 159.1.1)

After that one says:

> "*Oṃ*. As you act for the benefit of living being, I ask you to grant the appropriate attainments. Although you have already reached the Buddha land, I ask you to proceed there once again." Having admonished (the deities) with these words, one recites their *mantras* inserted between the three syllables and the syllable *Muḥ* placed at the end. One should request (the deities) to depart in accordance with the rite by applying the mental disposition of the protective deity who is their master.

Next, one summons the fire-god into the hearth. Once again, one offers worship, and then one presents the cleansing water, the water for the feet, a betel without lime but with lime in the fierce rite, and a piece of new cloth. One offers a *homa* with the remaining articles, and at the end, one rings the bell and recites praises. This rite is done mostly for the purpose of gaining one's desired attainments. In the cases such as sanctifications[133] and other intended purposes, one holds with the left little finger the right thumb of the disciple, who presents the gifts (for such purposes), and one makes him circumambulate the hearth three times in a clockwise direction. One also conducts him to present a burnt oblation seven times by placing (the articles) in a clockwise manner on the spouts of the ladle and the spoon. One fastens on his hand a white protective thread[134] recited over with the *mantra* of Amṛtakuṇḍali, and one sprinkles the cleansing water. When one does it for the benefactor, one creates a mental disposition for the happiness of the ruler and others, and one offers a burnt oblation. Likewise, the ruler, the protectors of the world, all living beings, and one's disciples, who have certain desired intentions, every one of them, should also offer a burnt oblation three times or once in each rite. (Tib 159.2.1) They also present some gifts. So it is said. However, this is a specific particularity.

Next, one offers the sipping water and sprinkles the cleansing water. Then, having offered worship, one presents the water for the face, asks for forgiveness, and requests for the attainments which one desires. One recites "*Oṃ Vajrasattva*

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131 *nyūnātiriktadoṣa* / *lhag pa dang chad pa'i nyes pa*.
132 *śatākṣara* / *yi ge brgya*.
133 *rab tu gnas pa*.
134 *bsrung skud*.

Āḥ” and just as before one admonishes (the deity) to leave. Saying “*Oṃ vajra Muḥ*.” one requests it to leave in accordance with the rite. When one does away with the arrangement of the mundane deities inside the hearth, then the generation of the pledge-deities, the summoning of the knowledge-deities and their merging with the pledge-deities, worship, burnt oblation, and other things are to be performed in the manner executed in the case of the fire-god. At the end, one requests them to leave in the same way as it is done for the fire-god. One should practise this every day, or at specified times, or during the three or four (meditational) periods (*thun*).

Next, taking milk, uncrushed rice, butter, honey, and sugar, one seasons them with one’s favourite flavours, and pours them inside a vessel with the ladle or the spoon. The vessel should not be black, and it should be fastened around its neck with a garland of flowers. One places it over a tripod and cooks a meal[135] over the fire of the (*homa*) hearth, transforming (the cooked articles) into having the quality of ambrosia by following the rite explained in the *Vajrāvalī*. While doing it, one meditates in conformity with the *yoga* of one’s doctrinal orientation. (The first share of the cooked meal should offered to) the Tathāgatas. The next share (is distributed) to gratify the gods, the protectors of the world, and oneself, while making supplications for the removal of evil. After that, the remainder should be handed out in shares to the attendants (to distribute to) the benefactor and all other people.

In the peaceful rite, the base of the fire (is imbued) with milk, (Tib 159.3.1) in the enriching rite with yellow water, and in the subduing rite with milk tinted red and black.

Next, the ashes and charcoals from the *homa* hearth are placed inside the all-operative vase and disposed into waters such as a river and so forth. Such is the rite of the outer *homa*.[136]

10. Meditational homa

Then all things are neither in excess nor in deficiency, one should act through the mind alone and all aspirations certainly become fulfilled. This is a particular kind of mental *homa*.[137] A different way of doing it is as follows. Being duly endowed with the *yoga* of one’s chosen deity, one visualises the chief deity of the drawn *maṇḍala* as being seated in the middle of the *maṇḍala* positioned in the sky in front of oneself, having a seat and other attires in conformity with the (individual) rites, and essentially abiding inside the fire, just as it has been already explained. At the deity’s side, one positions a vessel filled with honey

[135] *pāyasa* / *’o thug*.
[136] *phyi rol gyi sbyin bsreg gi cho ga*.
[137] *yid kyi shying bsreg*.

and ghee, and having the nature of the seven jewels (*saptaratna*). One performs a mental *homa* by offering burnt oblations, using the spoon and the ladle endowed with the nature of the seven jewels. Likewise, having envisaged the entourage of one's chosen deity, one should duly accomplish with one's mind the rite of summoning them and so forth. One should gratify them with burnt oblations. This *homa* rite is supreme.[138] It is so because the highest mind is the source (*rgyu*) of mental formations,[139] because it constitutes the absolute essence in the outer *homa*, and because the mind has the essential character of stainless clear light (*'od gsal*), and it resembles the Buddhas, Vajradharas and others, who assume different illusory manifestations despite the fact that they are fully perfected. Such is the rite of the mental *homa*. (159.4.1)

As one is endowed with the *yoga* of one's chosen deity, one becomes purified in consecutive stages by means of one's deity's nature or by Vajrasattva's nature, or one should acquire the nature, form and whatever other desired qualities of Vairocana and other deities. There is no doubt that one should enjoy such things. It is said:

> "At the time of eating one transforms all one's food into ambrosia by means of the purity of sameness.[140] Using one's hand as a spoon and so forth in accordance with the rite, one gratifies the retinue of one's own deity, which abides inside one's heart enveloped with the fire of the abdomen's hearth."

Thus, it is by means of the outer *homa* that one performs the inner *homa*.[141] The inner *homa*, which has no recourse to any external articles as the source (*rgyu*) of the highest happiness and excellence, has been explained by me (= Abhayākaragupta) in my commentary on the *Saṃputa*-*tantra*.[142] It is from that text that one should learn it. Just as the threefold world is committed into the wisdom-fire shaped like a circle of non-dual emptiness and compassion, the destruction by fire of the firewood of the *skandhas* and the rest represents the highest *homa*.[143]

11. Summary

I have outlined and explained here all the rites of all the deities. However, when some of the Yoga and Yogīni *tantras* explain the ritual particularities in a

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[138] *anuttara* / *bla na med pa*.
[139] *abhisaṃskṛta* / *mngon par 'du byed pa*.
[140] *samatā* / *mnyam pa nyid*.
[141] *nang gi sbyin bsreg*.
[142] *Śri-Saṃpuṭatantrarājaṭīkā Āmnāyamañjari-nāma* / *dPal yang dag par sbyor ba'u rgyud kyi rgyal po'i rgya cher 'grel pa Man ngag gi snye rna zhes bya ba*. Tibetan Tripiṭaka, Peking edition, vol. 55, 105.1.1 ff.
[143] *bla na med pa'i sbyin bsreg*.

slightly different way, then one should follow them and act in accordance with the circumstances.

Now comes the summary. One worships with the essence of the deity. Having purified the ground with a *bali*, one should construct the hearth. In the peaceful, enriching, subduing and fierce rites, the hearths are positioned to the east, south, west and north of the *maṇḍala*. The teacher faces the east, north, west, and south. To his left there are arranged the vessels with the (different kinds of) water, the water for the face and so forth. To the right, there are the offertory wood, butter (Tib 159.5.1) and other articles for burning. Having kindled the fire, one arranges and overlays the *kuśa* grass inside the hearth. One kindles the firewood with liquid butter. Having merged the fire with its knowledge-body, one worships with the water for the face and so forth. One lifts the spoon and the ladle towards the face, and then, having offered a burnt oblation, one should perform the act of gratification. Complying with the benefactor's aptitude (*nus pa*) one performs it in a clockwise manner. Next, one should offer the burnt oblations with the butter and other articles, using the spoon and the ladle. The water for the feet, sipping water, cleansing water, and water for the face, should be respectively offered on the feet, into the hands, on the body, and at the front; liquids into the mouth; offertory wood into the light (circle); solid food and other articles into the hands; flowers on the head; incense and lamps at the front; and scented water (*dri chab*) at the heart. The fire-god Agni and the higher deities[144] are the ones whom one should gratify and so forth. Following a proper order, one offers butter, sesame, *dūrvā* tops, rice, food and cooked articles,[145] *kuśa*, unhusked grain, barley, *maṣā* peas, wheat, *udumbara*, *bilva*, *plakṣa*, *nyagrodha*, *āmra*, *arka*, *brahmavṛkṣa*, *khadira*, *vaikaṅka*, *śamī*, *gambhārī*, and *apāmārga*. After that, one should present a garment,[146] perform recitations, ring the bell and recite praises. Then one asks for forgiveness, beseeches the gods and the fire-god Agni to bestow attainments, and finally, one invites them to leave.

As far as virtuous conduct in the peaceful and other rites is concerned, inappropriate talking is not a virtuous deed. In accordance with the engagement, one's mind and body should duly focus on the recitations and the ritual performance, or one should perform everything with the mind alone. It is said that the *homa*, which inwardly (bums) the sentient beings in the knowledge-fire of emptiness and the nature of compassion, represents the worship of the Victorious Ones. The burnt articles epitomising the waves of adherence to existence and non-existence become appeased with the blaze of wisdom rays.

144 *adhidevatā* / */hag pa'i lha*.
145 *bza' ba 'o thug*.
146 *vastra* / *gos*.

The *Saṃpuṭa-tantra*
Sanskrit and Tibetan Versions of Chapter Two

The Sanskrit and Tibetan versions of Chapter One of the *Saṃpuṭa-tantra* have been edited in *The Buddhist Forum,* volume IV, pages 216–244. The edition of Chapter One also includes an analysis of the structure and content of the *Saṃpuṭa-tantra* (pages 191–215), which was produced on the basis of the information culled from the commentaries composed by Abhayākaragupta, Indrabodhi and Vīryavajra.

The edition of Chapter Two is based on the three Sanskrit manuscripts and two Tibetan editions,[1] which were also used for editing Chapter One. The Sanskrit manuscripts A and C, although they differ from each other in a number of places, on the whole, they are closely related. The Sanskrit manuscript B, when compared with the manuscripts A and C, appears to appertain to a different line of transmission. Its punctuation is different and it shows a considerable tendency to provide feminine nouns and adjectives with masculine endings. There are several places where the discrepancies between manuscript B and manuscripts A and C amount not merely to individual words or grammatical forms, but to whole phrases; this occurs in particular in Section Three of Chapter Two. In addition to that, manuscript B corresponds more closely to the Tibetan version than manuscripts A and C.

[1] The three Sanskrit manuscripts are designated here as A, B and C. Manuscripts A and B are preserved in the Bibliothèque Nationale in Paris. Their respective identification numbers are given as Sanscrit 148 and Sanscrit 144, and their microfilm numbers are R.19830 and R.19829. Manuscript A is written in *devanāgari* script and numbers 135 folios. Manuscript B is also in *devanāgari* and numbers 211 folios. Manuscript C is kept in Kyōtō and its identification number is given as 2739287. It is in Newari script and numbers 241 folios.

The edition of the Tibetan version is based on the Peking and sTog Palace editions; abbreviated in the footnotes to P and T.

P: *rgya gar skad du Sampuṭi-nāma-mahātantra / bod skad du Yang dag par sbyor ba zhes bya ba rgyud chen po.* Peking edition, vol. 2, 245.5.2 to 291.1.3.

T: *rgya gar skad du Sampuṭa-nāma-mahātantra / bod skad du Yang dag par sbyor ba zhes bya ba'i rgyud chen po.* sTog Palace edition, vol. 93, Kha, 30lb6–446a4.

The Sanskrit manuscripts contain a number of grammatical forms, which are peculiar to Buddhist texts written in the so-called Buddhist Hybrid Sanskrit, which frequently mingles classical and vernacular grammatical forms. Such a mixture of different grammatical forms cannot be simply attributed to random selections of forms or to personal preferences of the original compiler, but it seems to be due either to the required number of syllables in a metre, or to the influence of the prevailing vernacular forms. While editing Chapter Two, all such grammatical forms have been mostly retained, and no attempt has been made to unduly tamper with the text by introducing classical forms. However, an effort has been made to correct or improve the corrupted readings by eliminating scribal errors and by inserting better readings on the basis of the available manuscripts. In a few places, where it was not easy to establish correct readings, the text is left untouched and the alternative readings are provided in the footnotes.

The Tibetan version is free from serious errors and it has been often helpful in improving corrupted readings in the Sanskrit text. The sTog Palace edition has fewer errors, and in a number of places, it has better readings than the Peking edition.

Chapter Two is divided into four sections. The first two sections are provided with headings, and the remaining two sections do not have headings, but they have been provided with headings invented on the basis of the commentaries and their contents.

Section One, called "the consecration of the thought of enlightenment," provides an exposition of the ritual and theoretical framework relative to the *tantric* consecrations. The text begins by explaining in general terms the preparatory stages leading to the consecrations, such as the construction of the *maṇḍala* drawn in coloured powders, the different categories of women that should be engaged during the *tantric* consecrations, the preliminary activities of the teacher, and the disciple's request for the consecrations. Next, the text outlines the *tantric* vows, the four joys, and the four *tantric* consecrations. The consecrations, and the relevant activities that normally precede and follow the consecrations, are clearly outlined, but their actual performance is not explained in any detail. The focus is on the essential stages of the consecrations, on their doctrinal and spiritual significance, on their beneficial efficacy such as being born in a Buddha family, on the purification from defilements, and the certainty of gaining buddhahood.

Section Two explains the doctrinal significance ofthe meditation on the non-dual nature of wisdom and means. The text firmly asserts that the state of enlightenment is not attained through mental differentiations, but through making no distinctions between the opposites. The *yogin* should not meditate

on emptiness or on non-emptiness, and he should neither grasp nor abandon emptiness. It is so because both grasping emptiness and abandoning non-emptiness involve a complicated series of mental processes. The text continues to elaborate on this non-dual process of meditation and provides several similes. The *yogin* should not meditate on the existence or non-existence of living beings because the supreme wisdom is free from mental constructs. Ultimately, there should be neither a meditator nor a state of meditation. Taken as a whole, this section provides a coherent explanation of the fundamental *tantric* assumptions rooted in the concept of non-duality.

Section Three deals with the process of generating and visualising the set of deities appertaining to the *maṇḍala* of the *Saṃpuṭa-tantra,* and with the relevant recitations. First, the *yogin* meditates on the four immeasurables, benevolence and so forth, and then he proceeds to envisage the *maṇḍala* foundation. Next, he assumes a wrathful disposition by generating the wrathful Heruka and the eight goddesses, Gaurī, Vetālī and others. After that, he generates a wrathful form of Vajrasattva as the principal deity of the *maṇḍala* of the *Saṃpuṭa-tantra.* The essential nature of Vajrasattva consists of the four joys, stainless purity, and freedom from the four *māras.* He is embraced by his consort, the goddess Vajravārāhī. Next, the text describes the eight attendant goddesses and the four protective guardians inside the portals of the *maṇḍala.* The remaining deities belonging to this *maṇḍala* are not mentioned in this section; the entire *maṇḍala* includes thirty-seven deities.

Section Four, which serves as a supplement to the previous section, provides further instructions relative to the process of evocation. The main part of this section outlines the production of a protective retinue based on the *mantra* of the goddess Tārā. The overall purpose of this section is to teach the methods of averting and controlling adverse forces, and of gaining control over the world through the practice of meditation and recitations.

Considered as a whole, Chapter Two provides a fairly coherent and insightful exposition of the *tantric* perception of the essential nature of the thought of enlightenment, its consecration for buddhahood, and the practical methods of bringing it to maturation, which is the state of buddhahood understood as the perfection of wisdom abiding in non-duality.

The Sanskrit and Tibetan texts of Chapter Two that now follow are arranged on the opposite pages so that they can be easily read together.

* * *

1. bodhicittābhiṣeka

athātaḥ saṃpravakṣyāmi[1] sādhakānāṃ hitāya vai[2]// (16a6)
śiṣyo 'bhiṣiñcyate yena vidhināpi ca[3] kathyate //
vasudhāṃ śodhayed[4] yogī prathamaṃ devātmakaḥ //
hūṃva-(16b)-jrīkṛtayatnena paścād maṇḍalam ālikhet[5] //
udyāne vijane deśe bodhisattvagṛheṣu ca //
śūnyamaṇḍapāgāramadhye[6] vartayet maṇḍalaṃ varaṃ //
divyena rajasā likhyed[7] atha vā madhyamena tu //
pañcaratnamayaiś cūrṇair atha vā taṇḍulādibhiḥ //
trihastaṃ maṇḍalaṃ kāryaṃ tryaṅguṣṭhādhikaṃ[8] tathā //
caturvidyās[9] tatra praveṣṭavyā divyāḥ pañcakulodbhavāḥ //
mantramārgānusareṇa[10] abhiṣikto[11] yadā[12] budhaḥ //
pratyakṣaṃ[13] sarvabuddhānāṃ maṇḍale sugatālaye[14] //
anantalokadhātvīśaṃ grāhyaṃ[15] tathāpi dhīmatā //
svādhiṣṭhānapadaṃ prāpya samayakṣatibhīruṇā //
mantramārge tathā coktaṃ saṃbuddhaiḥ paramārthataḥ //
vajrasattvādidevānāṃ samayo duratikramaḥ //
etad arthaiḥ[16] prayatnen-[17]-ābhiṣekārthaṃ jinātmajaḥ[18] //
upasarpayed yathāyogaṃ[19] vajrācāryaṃ guṇodadhiṃ //
atha vā mātaiva jyeṣṭā bhāginī (17a) putrī bhāginī[20] //

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1. A saṃpravakṣāmi
2. B hitā vaṃ hi
3. A vidhiṃ cāpi, B vidhināpi sa
4. A&C sodhayet, B sādhayet
5. B ālikhan
6. A -gāre, C maṇḍalapāgāre ca
7. B likhet, C lekhayet
8. B triyāṅguṣṭhādhikaṃ
9. A&C caturthidyāḥ
10. A&C mārgāntasāreṇa
11. A&C svabhiṣikto
12. B yatha
13. A pratyajaṃ
14. A&C maṇḍalaṃ sugatālayam
15. B -dhātvīsāgrāhyaṃ, C -dhātvīśāṃ grāhyat
16. B aptorthaṃ
17. A prajatnena, B sarvayatnena
18. B -jā
19. B upama tad yathā, A&C upasaryayet yathārogaṃ
20. B mātaiva cestā bhagnī putrī ca bhāgineyīkāma

1. byang chub sems kyi dbang

de nas yang dag rab bshad bya / sgrub pa po la phan don du // (249.5.7)

gang gis slob ma dbang bskur ba'i / cho ga yang ni bshad par bya //

dang por lha yi bdag nyid kyi / rnal 'byor pas ni nor 'dzin sbyang //

'bad pas hūṃ las rdo rje can / byas te (250.1.1) phyi nas dkyil 'khor bri //

tshal dang skye bo med gnas dang / byang chub sems dpa'i khyim dang yang //

khang stong dang ni khyim nang du / dkyil 'khor dam pa bzhengs par bya //

rdul tshong dam pa nyid dang ni / yang na 'bring po nyid kyis te //

rin chen lnga yi bdag nyid phyes / yang na 'bras la sogs pas bri //

dkyil 'khor khru gsum bya ba dang / mthe bong gsum yang lhag par bya //

der ni rigs lnga las byung ba'i / rigs ma bzang po bzhug par bya //

sngags kyi lam gyi rjes btsal bas / gang tshe mkhas pas dbang bskur ba //

sangs rgyas kun gyi mngon sum du / dkyil 'khor bde bar gshegs gnas su //

'jig rten khams ni mtha' yas bdag / blo dang ldan pas de bzhin blang //

rang byin brlab pa'i gnas thob pas / dam tshig nyams pas 'jigs pa yis //

rdzogs sangs rgyas kyis don dam las / sngags kyi lam ni de bzhin gsungs //

rdo rje sems dpa' la sogs lha'i / dam tshig rim pa shin tu ring //

de phyir don kun la 'bad pas / dbang don rgyal ba'i bdag nyid skyes //

rdo rje slob dpon yon tan mtsho / ji bzhin sbyor bas gsol ba gdab //

yang na ma dang sring thu[1] mo / bu sring mo yi bu mo nyid //

1. P bu

āsāṃ[1] madhye yāṃ tāṃ yathā[2] tāsāṃ sādhanaṃ kurute //
yadi vai tā[3] na syuḥ sākṣāt sarvajñavarṇītā vidyāḥ //
tasmād anyāḥ sādhitavyā ābhyo viśeṣitā[4] buddhaiḥ //
dvijakanyām[5] atha vā rajakīm[6] atha vā caṇḍālikām atha vā ḍombinīkulajā[7] / atha vā rajñī[8] naṭadārā śilpikātha vā mṛganayanā tanumadhyā[9] / vipulanitambā stanottatā subhagā samayācārasunipuṇā[10] tattvasthā[11] mantratantrajā / etāḥ kanyāḥ kathitāḥ tribhuvanānaghāḥ[12] sādhakendrāṇāṃ / ābhiḥ sarvasiddhir bhavatīti kulakrameṇaiva / atha vā yāṃ tāṃ[13] yathālabdhāṃ ṣodaśābdikāṃ[14] tathaiva ca / navayauvanasampannāṃ prāpya mudrāṃ sulocanāṃ / tāṃ vidyāṃ saṃgṛhya[15] triśaraṇagamanakrameṇa saṃśodhya kathayet tattvarahasyaṃ mantratantrakramaṃ sarvaṃ / śabdaṃ vā adhamārgaṃ jihvā tatvaṃ[16] tathordhva-[17](17b)-vikṣepaṃ[18] sarvavidagdhaṃ kāryaṃ nānākaraṇakramaṃ caiva / kuṇḍalakaṭisūtrādyāhāranūpurakaṅkaṇair yuktā[19] / uttamasiddhiṃ pradadāty [20]evaṃ yā śodhitā vidyā sarvopadravarahite sthāne vidyādharaḥ sukham āpadye[21] /
atha[22] srakcandanavastrādyair bhūṣayitvā nivedayet //
gandhamālyādisatkāraiḥ kṣīrapūjādivistaraiḥ //
bhaktyā[23] sampūjya yatnena mudrayā saha sādhakaḥ //

1. C āsā
2. A&C lathā, B yas tāṃ laddyaṃ
3. B nācedetā
4. B tasmāt samgrahaṇīya asyāś ca viṣesitā
5. B dvijadārām
6. C rajakām
7. B caṇḍalikā ḍombīmaṇikulajā
8. A rāji, B rājī
9. B&C -madhyāṃ
10. A&C samayācārastunipuṇāṃ
11. B tamvasthāṃ
12. A tribhuvanānarghādyā, B tribhuvanānarghāḥ, C tribhuvanādyā
13. B yantāṃ, C yāṃtā
14. A&C -śābdikā
15. A&C samāgṛhya
16. B jihvāṃ
17. C tathodvaṃ
18. B vikṣepāṃ
19. B -kaṃkasoyakṣa
20. A&C -siddhipadā
21. B vidyādhara sasvāyādyaḥ
22. B omits
23. B&C bhakṣā

'di nang gang de ji lta bar / rnyed nas bsgrub pa nyid du gyis //

yang na mngon du 'di med na / kun mkhyen gyis bsngags rig ma ni //

sangs rgyas rnams kyis khyad mdzad pa / de ni de phyir gzung bar bya //

skye ba gnyis kyi bu mo dang / yang na btso blag ma dang //

yang na gdol pa mo dang / g.yung mo dang / rigs las skyes ma dang / yang na rgyal mo ma dang / gar mkhan gyi bu mo dang / bzo mo dang / yang na ri dvags kyi mig ma dang / rked pa phra ba dang / ro smad rgyas pa dang / nu ma mtho ba dang / bhaga bzang pa dang / dam tshig gi spyod pa la shin tu[1] dam pa dang / de kho na kha gnas pa dang / sngags pa po'i dbang po la gnas gsum du che ba'i bu mo 'di (250.2.1) dag bshad do //

rigs kyi rim pa nyid kyis 'di rnams kyis thams cad 'grub par[2] 'gyur ro /

ma rnyed ji ltar gang rnyed de / de bzhin bcu drug lon pa nyid //

dang po'i lang tsho phun sum tshogs / mig mdzes phyag rgya rnyed nas ni //

rig ma de nyid blangs nas ni / skyabs su 'gro ba'i rim pas ni //

sbyangs pas de nyid gsang ba dang / sngags dang rgyud kyi rim kun bsgrags //

sgra 'am 'og gi lam du lces / de nyid de bzhin steng du gzhug //

kun gyi tsha reg[3] sna tshogs byed / rim pa nyid kyis rna cha dang //

ska rags che dang se mo do / lag gdub dang ni rkang gdub ldan //

de ltar dngos grub dam pa ster / gang zhig sbyangs ba'i rig ma kun //

nye bar 'tshe ba med gnas su / rig pa 'dzin pa 'khor mang po //

de nas tsan dan gos phreng sogs / rnam par brgyan nas dbul bar bya //

dri dang me tog rim gro yis / 'o ma'i mchod sogs rgyas pas ni //

phyag rgya thabs gcig sgrub pa pos / gus par 'bad pas yang dag mchod //

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1. P du
2. P omits 'grub par
3 P rig

śiṣyo[1] bhūmau samāropya[2] śraddhayā jānumaṇḍalaṃ[3] //
adhyeṣayet śāstāraṃ stotreṇānena sāñjaliḥ //
namas te[4] śūnyatāgarbha sarvasaṃkalpavarjita //
sarvajñajñānasaṃdohajñānamūrte[5] namo 'stu te[6] //
[7]jagadajñānaviccheda-[8]-śuddhatatv-[9]-ārthadeśakaḥ //
dharmanairātmyasaṃbhūtavajrasattva namo 'stu te //
saṃbuddhā bodhisattvāś ca tattva-[10]-pāramitāguṇāḥ[11] //
sambhavanti sadā [12]nātha bodhicitta namo 'stu te //
ratnatrayaṃ mahā-(18a)-yānaṃ tathā[13] sthāvarajaṃgamaṃ //
traidhātukam idaṃ sarvaṃ jagadvīra[14] namo 'stu te //
cintāmaṇir ivodbhūto[15] jagadiṣṭārthasiddhaye //
sugatājñākaraśrīmān buddhaputra[16] namo namaḥ //
jñātuṃ me[17] 'nuttaraṃ tattvaṃ tvatprabhāvād guṇārṇava //
vajrābhiṣekeṇa sarvajñā-[18]-prasādaṃ kuru sāmprataṃ //
rahasyaṃ sarvabuddhānāṃ darśitaṃ vajradharmine[19] //
yathā śrīcittavajreṇa tathā nātha prasīda me //
bhagavat-[20]-pādāmbujaṃ tyaktvā[21] nānyā me vidyate gatiḥ //
tasmāt kuru dayāṃ nātha saṃsāragatinirjitaḥ[22] //
vajrācāryas tataḥ śrīmān sānukampo hitāśayaḥ //
śiṣye kṛpāṃ samutpādya āhūya[23] gaṇamaṇḍale //

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1. A&C paścāt, B śiṣya
2. A&C samālopya
3. A&C maṇḍale
4. A&C -tu
5. B mūrti
6. C namo te
7. B iti
8. C vicchedi
9. C taty-
10. A&C tvattaḥ
11. A gaṇāḥ
12. A&C mahā-
13. A&C tvattaḥ, B catuḥ
14. A vīran, C vīta
15. A&C -bhūta
16. A putraṃ, B putraḥ
17. B jñātumo
18. A sarvaṃ, C sarvajñe
19. B dharmiṇai, C dharmiṇo
20. A bhavat
21. A tyaskā
22. A nirjitaṃ, C nirjita
23. B samutpādya kṛpāṃ śiṣya āhūya

slob mas pus mo'i lha nga ni / sa la dad pas gtsugs nas ni //

thal mo sbyar nas bstod pa 'dis / ston pa la ni zhu ba bya //

stong pa'i snying po phyag 'tshal bstod / rtog pa thams cad yang dag spangs //

thams cad mkhyen pa'i ye shes tshogs / ye shes sku la phyag 'tshal bstod //

'gro ba'i mi shes gcod pa[1] can / dad pa'i de nyid don ston mdzad //

bdag med chos las byung ba'i / rdo rje sems dpa' phyag 'tshal bstod //

rdzogs sangs rgyas dang byang chub sems / pha rol phyin pa'i yon tan rnams //

mgon po las ni rtag tu byung / byang chub sems la phyag 'tshal bstod //

dkon mchog gsum dang theg chen dang / de bzhin brtan dang 'gro ba dang //

khams gsum po[2] ni 'di dag kun / 'gro ba'i dpa' bo phyag 'tshal bstod //

yid bzhin nor bu ltar gyur pa'i / 'gro ba'i 'dod pa'i don grub phyir //

dpal ldan bde gshegs bka' bzhin mdzad / sangs rgyas sras po phyag 'tshal bstod //

(250.3.1) de nyid bla med bdag 'tshal bas / yon tan mdzod khyod bka' drin las //

kun mkhyen rdo rje dbang gis ni / da ltar nyid du bka' drin skyobs //

sangs rgyas kun gyi gsang ba ni / ji ltar dpal thugs rdo rje yis //

rdo rje chos can la gsungs pa / de bzhin mgon pos bdag la skyobs //

bcom ldan zhabs pad spangs nas ni / gzhan du bdag la 'gro ma mchis //

'khor ba'i 'gro las nges rgyal bar / de phyir mgon po thugs rje mdzod //

de nas rdo rje slon dpon dpal / rjes su brtse bcas phan sems kyis //

slob la snying rje bskyed nas ni / tshogs kyi dkyil 'khor dgug pa dang //

1. P cod ban for gcod pa
2. P mo

pañcakāmaguṇākirṇe vitānavitato jvale //
yoginīyogasaṃyukte[1] ghaṇṭākaṇakaṇasvane[2] //
puṣpadhūpākule ramye surāmodamahāsukhe[3] //
śrīvajrasattvādi-(18b)-devānāṃ maṇḍale paramādbhute //
mudrāyogaṃ[4] tataḥ kṛtvā ācāryaḥ subhagottamaḥ //
niveśya padmabhāṇḍe tu bodhicittaṃ jinātmajaḥ //
uddhūta-[5]-cāmaraiś chattrair gāthāmaṅgalagītibhiḥ //
mudrāyuktaṃ tataḥ śiṣyam abhiṣiñcej[6] jagatprabhuḥ //
datvābhiṣekasadratnam ācāryaḥ parameśvaraḥ //
dadyād vai samayaṃ ramyaṃ divyaṃ prakṛtisaṃskṛtaṃ //
mahāraktaṃ sakarpūraṃ rakta-[7]-candanayojitaṃ //
kuliśāmbu-[8]-samāyuktaṃ pañcamaṃ cittasambhavaṃ //
idaṃ te samayaṃ samyaksambuddhair yad udāhṛtaṃ[9] //
pālayasva sadā bhadra saṃvaraṃ śṛṇu sāmprataṃ //
na hi prāṇivadhaḥ[10] kāryaḥ strīratnaṃ na parityajet //
ācāryas te na saṃtyājyaḥ saṃvaraṃ duratikramaḥ //
pūrvoktānāṃ vidyānām atha vātmayoginīṃ śuddhāṃ[11] //
tathā[12] tāṃ nirmitāṃ vidyāṃ sihlakarpūrabhāvitāṃ //
tāvat sevayet (19a) mudrāṃ yāvac[13] chukravatī bhavet //
mudrāyās tu mukhaṃ baddhvā upāyasya mukhaṃ tathā //
sevayā tatra yad bhūtaṃ[14] śiṣyavaktre nipātayet //
kāritavyaṃ[15] ca tatraiva samarasaṃ śiṣya-[16]-gocaraṃ //
svasaṃvedyaṃ bhavej jñānaṃ svaparasaṃvitti-[17]-varjitaṃ //
khasamaṃ virajaṃ śūnyaṃ bhāvābhāvātmakaṃ paraṃ //

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1. A yoginīgasaṃyukte
2. B.-svana, C karaṇakaṇāsvane
3. B sragsurāmodasambhave
4. B -yogatta
5. A uddhrīta
6. A&C abhiṣiṃcyej
7. A omits
8. B kulisāṃbu
9. B idanta samaya saptamataḥ saṃbuddhaiḥ samudāhṛtaṃ
10. A vedhaḥ
11. A&C omit
12. B omits
13. B tāvan mevayetedyogīdyāva
14. B yat samudbhūta
15. A&C kāritavyaś
16. B siddhya
17. A parasaṃcitta-

'dod yon lnga yis gang ba dang / bla re bres pas nye bar 'bar //

rnal 'byor ma dang sbyor ldan zhing / dril bu sil sil sgra dang ni //

me tog bdug 'khyil[1] nyams dga' ba / lha yi dri phreng bde ba'i mchog //

dpal ldan rdo rje sems lha'i / dkyil 'khor mchog tu ngo mtshar bar //

slob dpon skal ba bzang po mchog[2] / de nas phyag rgya sbyor byas nas //

rgyal ba'i bdag skyes byang chub sems / pad ma'i snod du gzhag par bya //

rnga yab g.yob cing gdugs dang ni / bkra shis tshigs bcad glu rnams kyis //

phyag rgya ldan pas slob ma de / 'gro ba'i gtso bos dbang bskur bya //

slob dpon mchog gi dbang phyug gis / dbang ni rin chen mchog byin nas //

bzang po'i rang bzhin legs sbyangs pa'i / dam tshig yid 'ong nges par sbyin //

khrag chen dang ni ga pur bcas / tsan dan dmar po sbyar ba dang //

rigs kyi bdag po'i chu ldan zhing / lnga pa sems las yang dag byung //

'di rnams dam tshig yang dag par / sangs rgyas rnams kyis nye bar gsungs //

bzang po rtag tu bskyang bar gyis / sdom pa yang ni da ltar[3] nyon //

srog chags gsad par mi bya zhing / bud med rin (250.4.1) chen yong mi spang //

des ni slob dpon spang mi bya / sdom pa shin tu dpyad par dka' //

gong du gsungs pa'i rig ma 'am / yang na bdag gi rnal 'byor ma //

dag cing sprul pa'i rig ma ni / si hla ga pur bsgos pa ni //

ji srid khu ba ldan gyur pa / de srid phyag rgya bsten par bya //

phyag rgya'i gdong yang bcing ba dang / thabs kyi gdong yang de bzhin te //

bsten pas yang dag gang byung ba / slob ma'i kha ru btung[4] bar bya //

ro mnyam slob ma'i spyod yul nyid / de nyid la ni bya bar bshad //

rang rig ye shes nyid du 'gyur / rang gzhan yang dag rig pa spangs //

mkha' mnyam rdul bral stong pa nyid / dngos dang dngos min bdag nyid mchog //

1. P dri
2. P mchod
3. T lta
4. P stung

prajñopāyavyatimiśraṃ[1] rāgavirāga-[2]-miśritaṃ[3] //
sa eva[4] prāṇināṃ prāṇaḥ sa eva paramākṣaraḥ //
sarvavyāpī sa evāsau sa eva buddhajñānī[5] //
śrīheruketi nigadyate //[6]
bhāvābhāvau tadudbhūtau[7] anyāni yāni tāni ca //
ānandaṃ prathamaṃ vīra paramānandaṃ tu yoginī //
suratānandaḥ[8] samas tu[9] caitat sukhopāyaḥ sarvavit //
prathamānandamātraṃ tu paramānandaṃ dvisaṃkhyataḥ //
tṛtīyaṃ viramaṃ khyātaṃ[10] caturthaṃ sahajaṃ smṛtaṃ //
tac cābhiṣekaṃ caturvidhaṃ //
prathamaṃ kalaśābhṣekaṃ[11] dvitīyaṃ guhyābhiṣekaṃ[12] //
prajñājñānaṃ tṛtīyaṃ (19b) tu caturthaṃ tat punas tathā[13] //
bodhicittābhiṣekena[14] śiṣyāya vigatakalmāṣaḥ[15] //
anujñāṃ ca tato dadyāt tatra buddhapure vare[16] //
bodhimaṇḍa-[17]-paryantaṃ diśāṃ cakre samantataḥ //
pravartaya samantāgraṃ dharmacakram anuttaraṃ //
prajñopāyasvarūpātmā cintāmaṇir ivoccakaiḥ //
alīno[18] vigatāsaṅgaḥ sattvārthaṃ kuru sāṃprataṃ //
prāptā-[19]-bhiṣekam anujñāṃ kṛtakṛtyapraharṣitaḥ //
vadet sumadhurāṃ vāṇīṃ jagadānandakāriṇīṃ //
adya me saphalaṃ janma saphalaṃ jīvitaṃ ca me //
adya buddhakule jāto buddhaputro 'smi sāṃprataṃ //
kalpārṇavamahāghorāj janmāvīci-[20]-samākulāt //

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1. A&C saṃbhūtaṃ
2. A rājavirāja
3. B vimiśritaṃ
4. A aiseva, C sarva-
5. A& C omit buddhajñānī and read: A sa eva śrīherukaḥ, C sa etu śrīheruhaḥ
6. B only
7. A -to
8. B sahajānanda
9. A&B samasta
10. B tṛtīyo viramākhyaṃ tu
11. B kasābhiṣekaṃ
12. B&C -bhiṣekataḥ
13. B caturthaṃ tu tathā punaḥ
14. B -bhikhena
15. A&C -kilbiṣe
16. B tasmai buddhāgrasūnave
17. A ābodhicitta-, C bodhicitta-
18. A alimmo, B asvinno, C ākhinno
19. A prāka
20. A&C janmavīcī

thabs dang shes rab rnam par 'dres / 'dod chags 'ḍod chags bral bas 'dres //

de nyid srog chags rnams kyi srog / de nyid yi ge dam pa nyid //

de nyid 'di ni kun khyab byed // de nyid sangs rgyas ye shes can //

he ru ka dpal zhes byar brjod /

gzhan rnams gang rnams de rnams dang / dngos dang dngos med de las byung //

dga' ba dang po dpa' bo ste / mchog tu dga' ba rnal 'byor ma //

shin tu bde dga' thams cad nges / de bde thabs las thams cad rig //

dang po dga' ba tsam nyid de / mchog tu dga' ba gnyis pa'i grangs //

gsum pa dga' bral dga' bar bshad / bzhi pa lhan cig skyes par brjod //

de yang dbang ni rnam pa bzhi //

dang po la ni bum pa'i dbang / gnyis pa la ni gsang ba'i dbang //

gsum pa shes rab ye shes te / bzhi pa de yang de bzhin no //

byang chub sems kyi dbang gis ni / slob ma sdig pa bral ba yin //

sangs rgyas grong khyer mchog sngon du / de nas de la gnang ba sbyin //

byang chub snying po'i bar du ni / phyogs kun du ni 'khor lo ni //

chos kyi 'khor lo bla na med / kun tu mchog tu rab tu bskor //

thabs dang shes rab rang bzhin bdag / yid bzhin (250.5.1) nor bu ltar mthong bas[1] //

sbyor med bral zhing ma zhum pas / sems can don ni de ltar gyis //

dbang dang bkas gnang thob nas ni / bya ba byas pas rab 'dzum zhing //

'gro ba dga' bar byed pa yi / shin tu snyan pa'i tshig 'di brjod //

deng[2] bdag skye ba 'bras bur bcas / bdag gi 'tsho ba 'bras bur bcas //

de ring sangs rgyas rigs su skyes / de ni sangs rgyas rigs su 'gyur //

bskal pa rgya mtshor 'jigs chen por / mnar med skye ba yang dag 'khrugs //

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1. P nas
2. P ding

tārito 'haṃ tvayā[1] nātha kleśapaṅkasudustārāt[2] //
niṣpannam[3] ivātmānaṃ jñāne tvat-[4]-pādaprasādataḥ //
saṃbodhau na ca me kāṅkṣā prahīṇā sarvavāsanā //
nipatya pādayor[5] bhaktyā[6] prahṛṣṭotphulla[7]-(20a)-locanaḥ //
yad yad iṣṭataraṃ dravyaṃ tat tad eva[8] nivedayet[9] //
niravagrahacittena guruṇāpi kṛpāluna[10] //
śiṣyasya grahanāśāya[11] grāhyat[12] tadvihitāya[13] ca //
tataḥ praṇamya sampūjya dattvā[14] ca gurudakṣiṇāṃ //
suvarṇaśatasāhasraṃ ratnāni vividhāni ca //
vastrayugmaśataṃ caiva gajāśvarāṣṭram eva ca //
karṇābharaṇakaṭakaṃ kaṇṭhikāṅ-[15]-gulikāṃ tathā[16] //
yajñopavītaṃ sauvarṇaṃ svabhāryāṃ[17] duhitām api vā //
dāsaṃ dāsīṃ ca[18] bhaginīṃ [19]praṇipatya nivedayet //
ātmānaṃ sarvabhāvena bhaktyā[20] guror nivedayet[21] //
adya prabhṛtidāso 'ham samarpito mayā tava[22] //
evaṃ vijñāpayed bhūyaḥ saṃprāptābhimatas[23] padaḥ //
adhunā sarvabuddhānāṃ suprasādo mamāntike[24] //
yathā te 'nuttarāṃ bodhiṃ prabhāvāt sādhayāmy ahaṃ //
niṣpādayāgra-[25]-saṃbodhau padaṃ sarvāgrapūjitaṃ //

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1. A toyā
2. A suduṣṭarāt, B suduṣkarā
3. A nirutpannam, C nirupannam
4. A tva, B yuṣmat
5. C -dayo
6. B bhakṣyā, C bhaṃkṣyā
7. B prahṛstātpulla, C prakṛhṛṣṭo
8. A&C tat sarvaṃ
9. A vinivedayet
10. C ṣṭāpālunā
11. B grahasyāya
12. A grāhye, C grāhyaṃ
13. B&C tadvitāya
14. A&C dadyā
15. B kaṇṭhiṃ
16. B agulim uttamaṃ
17. A svabhāryā
18. B&C omit
19. B vā
20. C bhakṣya
21. B sarvabhāvena praṇipatya nivedayet guroḥ
22. A&C 'haṃ ātma te samarpito mayā
23. A abhimatās, B nimatās
24. A manāntike
25. B niṣpādayāmy anuttarāṃ

nyon mongs 'dam ni brgal dka' las / bdag ni mgon po khyod kyis bsgral //

khyod kyi zhabs kyi bka' drin las / theg pa rdzogs pa lta bur bdag //

bag chags thams cad bral bas na / bdag la byang chub 'tshal ma ṃchis //

rangs shing mig ni phye ba'i yis / zhabs la 'jus nas gus par bya //

gang dang gang zhig sdug pa'i rdzas / re ba med pa'i sems kyis ni //

de dang de nyid dbul bar bya / bla ma 'ang snying rje ldan pas ni //

slob ma'i zhen pa bzlog pa'i phyir / de la phan pa'i bsam pas bzung //

de nas phyag 'tshal mchod nas ni / bla ma la ni yon rnams dbul //

gser ni stong phrag brgya dang ni / rin chen rnam pa sna tshogs dang //

gos ni zung 'gyur brgya nyid dang / glang po rta dang yul 'khor nyid //

rna cha dang ni rkang gdub dang / nor bu dang ni sor gdub sogs //

gser las byas pa'i mchod phyir thogs / rang gi chung ma bu mo dang //

bran po bran mo sring mo nyid / phyag 'tshal nas ni dbul bar bya //

bdag gi[1] dngos po thams cad kyis / blo dang ldan pas bla ma dbul //

de ring tshun chad bdag bran du / khyod la bdag ni 'bul lags zhes //

de ltar zhu ba byas gyur pas / mngon par 'dod pa'i gnas thob nas //

de ni sangs rgyas thams cad kyis / bdag la bka' dring legs par skyobs //

ji ltar bla med byang chub de / byin gyis brlabs kyis bdag gis bsgrubs //

bla na (251.1.1) med pa'i byang chub gnas / kun mchog mchod pa bskyed par bgyi //

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1. T gis

tatraiva[1] sthāpayiṣyāmi (20a) sattvān[2] tribhavavartinaḥ //
deyo[3] 'bhiṣeko 'dhunā vidhinā muninaiva ca[4] //
śiṣyādhimuktiṃ[5] manasāvagamya udāragambhīranayādhimuktaiḥ[6] //
vācaiva dadyād abhiṣekaratnaṃ / [7]yaḥ[8] saṃprāptābhiṣekaḥ[9] pravarakuliśabhṛddurlabhātulyasamyaksambhogakṣetralakṣmī grahaṇa-[10]-kṛti-[11]-mahābodhicittābhiṣekaḥ / labdhānujñās[12] triloka-[13]-duritaripujayārambhasaṃbaddha-[14]-buddhir bodhav āropya cittaṃ vipulam iha vare nirmalas[15] tatvayogī //
iti bodhicittābhiṣeko dvitīyasya prathamaṃ prakaraṇaṃ //

2. prajñopāyārthabhāvanā

athātaḥ saṃpravakṣyāmi prajñopayārthabhāvanāṃ //
parārthārata-[16]-vīryānāṃ sādhakānāṃ hitāya vai //
yāṃ vibhāvya na saṃsāre ghoradustaravāridhaṃ //
nirvāṇe ca na tiṣṭhanti yoginaḥ (21a) svārthamātrakaṃ[17] //
yasyāḥ prakarṣaparyante buddhānām amalādbhūte //
hānivṛddhivinirmuktā jātā bodhir anuttarā //
pañcaskandhādikān dharmān nātikramet triyānaṃ ca //
kadalīvat parigṛhṇāti dharmadhātusamāsamān[18] //
na śūnyabhāvanāṃ kuryād nāpi caśūnyabhāvanām //
na śūnyaṃ saṃtyajed yogī na cāśūnyaṃ parityajet //
aśūnyaśūnyayor[19] grāhe[20] jāyate 'nalpakalpanā[21] //
parityāge ca saṃkalpas tasmād etad dvayaṃ tyajet //

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1. B tenaiva
2. A sattvās, C satyām
3. A deśayo
4. B for the whole line: deyo 'bhiṣeko vidhibhir yathoktaiḥ
5. B-ādhimukti
6. B -nayāvimukte
7. A&C paścāt svasaṃvedayate saśiṣyaḥ
8. A&C omit
9. A&C prāptāśeṣābhiṣekaḥ
10. C guṇa
11. A&C kṛta
12. A labdhānurjus
13. A&C trilokaṃ, B trilokī
14. A sannaddha, C sannadva
15. B nirmalaṃ
16. B parārthāraddha
17. B mātrake, C mātrakaiḥ
18. B samāsamā
19. A& C -yo
20. C gohe
21. B -bhāvanā

sems can gnas gsum spyod pa rnams / de nyid la ni gzhag par bgyi //

dbang chog 'dis sbyin par bya zhing slob ma'i lhag par mos pa dang / zab pa dang rgya che ba'i rig pas lhag par mos pa'i yid kyis shes par byas nas tshig nyid kyis dbang rin po che sbyin par bya'o / gang thob dbang rab mchog ni rigs kyi bdag por gzung ba rnyed par dka' zhing mtshungs pa med par gdams / longs spyod rdzogs pa'i zhing gi dpal dag blang bar byas pas byang chub sems dpa' chen po'i dbang bskur ba / bka' yig gnang ba rnyed nas 'jig rten gsum gyi dgra po las rgyal rtsom pa'i go bgos pa yi blos / byang chub dag la dgong pa'i sangs rgyas 'dir ni de nyid rnal 'byor pas ni dri ma med par spyod // byang chub sems kyi dbang / gnyis pa las rab tu byed pa dang po'o //

2. thabs dang shes rab kyi don bsgom pa

de nas thabs dang shes rab don / bsgom pa yang dag rab bshad bya //
pha rol[1] don brtson brtson 'grus kyi / sgrub pa po la phan pa'i phyir //
'khor ba' rgya mtsho'i 'jigs pa las / bsgral dka' gang zhig rnam bsgom pas //
rnal 'byor pas ni rang don du / mya ngan 'das par gnas ma 'gyur //
gang gis khyad 'phags mthar thug par / sangs rgyas dri med ngo mtshar rmad //
'grib dang 'phel las rnam par grol / byang chub bla med thob par[2] 'gyur //
phung po lnga sogs chos rnams dang / theg gsum shin tu spang mi bya //
chos dbyings shin tu[3] mnyam pa nyid / chu shing lta bur yongs su gzung //
stong pa bsgom par mi bya ste / stong min bsgom par mi bya'o //
stong pa mi spang rnal 'byor pas / stong min yongs su mi spang ngo //
stong dang stong min gzung ba las / rtog pa nyung min skye bar 'gyur //
yongs su spangs na kun rtog te / de phyir de gnyis yongs su spang // (251.2.1)

1. P dol
2. P pa de
3. P du

ubhaya-[1]-grāhaparityāga-[2]-vimukto vigatāt[3] padaḥ //
aham ity eṣa saṃkalpas tasmād etac ca saṃtyajet //
nirvikāro nirāśaṅko niṣkāṅkṣo[4] gatakalmaṣaḥ[5] //
ādyantakalpanāmukto vyomavad bhāvayed budhaḥ //
na[6] cāpi sattvavaimukhyaṃ kartavyaṃ karuṇāvatā //
sattvo nāmāsti[7] nāstīti na caivaṃ parikalpayet //
niṣprapañca-(21b)-svarūpatvaṃ prajñeti parikīrtyate[8] //
cintāmaṇir ivāśeṣasattvārtha-[9]-karaṇaṃ kṛpā //
nirālambapade proktā nirālambamahākṛpā //
ekībhūtādhiyā sārdhaṃ[10] gagane gaganaṃ yathā //
na yatra bhāvakaḥ[11] kaścin nāpi kaścid vibhāvanā //
bhāvanīyaṃ na caivāsti socyate tattvabhāvanā //
na ca kaścit[12] kriyāsty[13] atra[14] bhoktavyaṃ naiva vidyate //
kartṛbhoktṛ-[15]-vinirmuktaḥ[16] paramārthavibhāvanā //
na cātra sādhakaḥ kaścid na ca kaścit samarpakaḥ //
na parihāryataḥ[17] kiṃcid grāhyaṃ naivātra[18] vidyate //
gandharvanagaropamaṃ māyāmarīcisaṃnibhaṃ[19] //
hari-[20]-candrapurītulyaṃ svapnakrīḍeva dṛśyate //
dṛśyate spṛśyate[21] caiva yathā māyādi-[22]-sarvataḥ //
na copalabhyate[23] kacit sarvasya jagataḥ sthitiḥ //

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1. B udaya
2. A&C grāhastatyāga
3. A gigatās, B vimuktās
4. A niḥkāṃko, C niḥkākṣo
5. C katmaṣaḥ
6. A māna
7. B sattvānām asti
8. B prajñāti ca prakīrtyate
9. C satyārtha
10. A&C ekibhūtādhipāsārdhaṃ, B ekibhūtā..ṣāsārdhaṃ
11. A eyatravakaḥ
12. B kāci
13. A kriyāstv
14. B kriyāsthātra
15. A bhokta
16. A vinirmuktā, C vinitmukta
17. B parihāryam atra, C parihāryamataḥ
18. B na cātra
19. A māyacāmarīcisaṃbhavaṃ
20. A&B hariś
21. B spṛsate
22. A&C māyāhi
23. A na ropatyate, B copalabhate

gnyis kyi[1] gzung ba yongs spangs pa[2] / rnam grol gnas dang bral ba ste //

nga zhes bya ba'i kun rtog 'di / de phyir de ni yang dag spang //

rnam pa med cing dogs pa med / 'dod pa med cing sdig pa bral //

thog ma tha ma'i rtog las grol / nam mkha' lta bur mkhas pas bsgom //

snying rje ldan pas sems can la / rgyab kyis phyogs par mi bya zhing //

sems can yod dang yod min zhes / de ltar yongs su brtag mi bya //

spros pa med pa'i rang bzhin nyid / shes rab ces ni rab tu grags //

yid bzhin nor ltar ma lus pa'i / thams cad don byed snying rje nyid //

dmigs med gnas su shes rab dang / dmigs med snying rje chen po nyid //

blo dang lhan cig gcig 'gyur ba / nam mkhar nam mkha' ji lta ba'o //

gang la sgom pa po yang med / gang yang rnam par sgom pa 'ang med //

bsgom bya nyid kyang yod min pa / de yi de nyid bsgom par brjod //

gang yang bya ba yod min 'dir / bza' bya nyid kyang yod ma yin //

byed po bza' las rnam par grol / don dam rnam par sgoms pas ni //

'di la sgrub po gang yang med / gang yang bstod par byed pa med //

dor ba cung zad med par brjod / blang ba cung zad yod ma yin //

dri za'i grong khyer lta bu dang / sgyu ma smig rgyu 'dra ba dang //

'phrog pa zla ba'i grong[3] khyer mtshungs / rmi lam rtse ba lta bur blta //

sgyu ma ji bzhin thams cad du / blta ba nyid dang reg par bya //

'gro ba thams cad gnas pa ni / gang yang rnyed par mi 'gyur te //

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1. P kyis
2. T pas
3. P gror

samāje 'cintyasaṃparke[1] svapnaprabodhanayor iva //[2]
yathā (22a) kumārarūpeṇa[3] dvitīyendriya-[4]-mīlanaṃ //
bhage liṅgaṃ pratiṣṭhāpya buddhānusmṛtibhāvanā //
kim apy utpadyate jñānam ādimadhyāntanirmalaṃ //
svasaṃvedyaṃ hi tad[5] jñānaṃ vaktuṃ nānyatra[6] śakyate //
paśyatāṃ sarvarūpāṇi śṛṇvatāṃ[7] śabdam eva ca //
jalpatāṃ[8] hasatāṃ cāpi[9] prāśrutāṃ vividhān rasān[10] //
kurvatāṃ sarvakarmāṇi nānyatra gatacetasā[11] //
ajasraṃ yogināṃ yogo[12] jāyate tatvavedināṃ[13] //
etad advayam[14] ity uktaṃ bodhicittam idaṃ paraṃ //
vajraṃ[15] śrīvajrasattvaś ca[16] saṃbuddho bodhir eva ca //
prajñāpāramitā[17] caiṣā[18] sarvapāramitāmayī[19] //
samatā ceyam evoktā sarvabuddhāgrabhāvanā //
atraiva sarvam utpannaṃ jagatsthiracalātmakaṃ //
anantā bodhisattvāś ca saṃbuddhāḥ śrāvakādayaḥ //
tad evaṃ bhāvayed yogī bhāvābhāvaviyogataḥ //
bhāvābhavavinirmuktaṃ bhāvayan sidhyate laghu[20] // (22b)
aśeṣadoṣavidveṣaṃ[21] saṃkleśa-[22]-vimukhādhruvaṃ[23] //
anantās tasya jāyante śrīmantaḥ[24] saugatā guṇāḥ //

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1. A&C saṃpake
2. B omits the whole line
3. B -rupiṇaḥ
4. B ubhayendriya
5. A&C ta
6. A&C jñānaṃ vaktruṃ nānyasya, B jñānaṃ sakutrānyatra
7. C śṛṇotāṃ
8. B jalpatīṃ
9. B vāpi
10. A&C vividhātrasān
11. A&C cetasāṃ
12. B yogā
13. A vādinā
14. A&C etadvayaṃ
15. A vajraḥ
16. B -sattvasya
17. A omits
18. A omits
19. A prajñāpāramitāmayī
20. A&C laghuḥ
21. B vidveṣi
22. A kleśa
23. B vimukhoddhruvaṃ
24. B&C -manta

sbyar ba'i 'dus par bsam mi khyab / rmi lam sad pa lta bu ni //

ji ltar gzhon nu'i gzugs kyis ni / dbang po gnyis ni 'dus pa yis //

bhagar ling ga bzhag nas ni / sangs rgyas rjes su dran pa sgom //

ye shes ci zhig skye zhe na / thog ma dbus mtha' dri ma med //

rang gis rig pa'i ye shes de / gzhan du smra bar mi nus so // (251.3.1)

gzugs rnams thams cad blta ba dang / sgra rnams nyid kyang nyan pa dang //

smra ba dang ni rgod pa dang / sna tshogs ro ni za ba dang //

las rnams thams cad byed pa na / gzhan du sems ni mi 'gro bas //

de nyid rig pa'i rnal 'byor pa'i / rnal 'byor rtag tu skye bar 'gyur //

'di ni gnyis su med par brjod / 'di ni byang chub sems mchog nyid //

rdo rje rdo rje sems dpa' dpal / rdzogs pa'i sangs rgyas byang chub nyid //

'di ni shes rab pha rol phyin / pha rol phyin pa kun gyis dngos //

mnyam nyid bsam bya nyid du gsungs / sangs rgyas kun mchog bsgom bya nyid //

'gro ba brtan dang g.yo ba'i bdag / byang chub sems dpa' mtha' yas dang //

rdzogs sangs rgyas dang nyon thos sogs[1] / de nyid las ni thams cad skyes //

dngos dang dngos med sbyor bral ba / rnal 'byor pas ni de nyid bsgom //

dngos dang dngos med rnam grol pa / bsgoms na myur du 'grub par 'gyur //

ma lus skyon la sdang ba dang / kun nas nyon mongs rgyab phyogs nges //

dpal ldan bder gshegs yon tan rnams / mtha' yas de las skye bar 'gyur //

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1. P stsogs

anantya-[1]-saṃkalpatamo 'bhibhūtaṃ
prabhañjanonmattataḍic calaṃ ca //
rāgādidurvāramalāvaliptaṃ
cittaṃ hi saṃsāram uvāca vajrī //
prabhāsvaraṃ[2] kalpanayā vimuktaṃ
prahīṇarāgādimala-[3]-pralepaṃ //
grāhyaṃ na ca grāhakam agrasattvās
tad eva nirvāṇaṃ varaṃ jagāda //
ataś ca nānyavaram[4] asti kiṃcid
nimittabhūtaṃ bahuduḥkharāśeḥ[5] //
anantasaukhyodayahetubhūtaṃ
mumukṣavo nāsti tataḥ paraṃ ca //
aśeṣaduḥkhakṣayabaddhakakṣaiḥ
saṃbuddhasatsaukhyam avāptukāmaiḥ //
cittaṃ sthirīkṛtya vicārya yatnāt
tasya svabhāvaḥ[6] kriyatām abhāvaḥ[7] //

yāvat kalpatamaḥ[8] paṭena guruṇā ruddhaṃ[9] mano[10] janmināṃ tāvad[11] duḥkham anantakaṃ virahitaṃ syāt tena yāvat tataḥ / tāvat saukhyam[12] udāram apratisamaṃ tātparyamāyair[13] ataḥ (23a) kāryaṃ[14] tatkṣataye[15] svayaṃ suvipulāṃ drakṣanti[16] tatsadgatim[17] / evaṃ tattvayogī yogasya[18] niścayaṃ kṛtvā anujñātaḥ[19] svasamayastho[20] bhāvanāṃ kurute / kiṃkaramudrā-mantrapratimā-[21]-haṃkārabhāvanāsamayaiḥ

1. A alpa, C analpa
2. A&C prabhāsvara
3. A-malaḥ
4. A novaḥ param, C novaparam
5. B rāse
6. A svamātaḥ, B svabhāvataḥ
7.B kriyatāsvabhāvaḥ
8. A paṭhama, C pāpamaḥ
9. C buddha
10. A māno, B manā
11. C tāṃvad
12. C saukhām
13. A tānparyarataḥ
14. B kāyaṃ
15. B kṛyate
16. B drakṣyaṃti
17. B saṃgatiṃ
18. A&C yogasa
19. A anujñāta
20. A&B stau
21. B pratiya

kun rtog mang po'i mun pas khyab gyur pa'i /
rab tu 'joms pas smyo zhing glog 'gyur ba //
chags sogs dgag dka'i dri mas gos gyur pa'i /
sems ni rdo rje can gyis 'khor bar gsungs //
rang bzhin 'od gsal rtog las rnam par grol /
dod chags la sogs dri mas gos bral ba'i //
gzung ba dang ni 'dzin med sems dpa' mchog /
de nyid mya ngan 'das pa mchog tu gsungs //
sdug bsngal phung po du ma'i mtshan gyur pa /
di las gzhan du cung zad yod ma yin //
bde ba mtha' yas 'byung ba'i rgyur gyur pa /
de las gzhan du grol ba 'ang yod ma yin //
sdug bsngal ma lus zad par 'dod pa dang /
rdzogs sangs rgyas kyi bde mchog thob 'dod pas //
sems ni brtan par byas nas 'bad pas dpyad /
de yi rang bzhin dngos po med par byed //
ji srid rtog pa'i (251.4.1) mun pa'i yul stug po /
skye dgu'i yid bsgribs sdug bsngal mtha' yas pa //
ji srid de nas de ni bral yin te /
de srid bde ba rgya chen tha dad min //
mnyam pa nyid kyi mthar thug 'phags dgyes pa'i /
de yi zad phyir rang gi bya ba yang /
rgyas pa de yi yan lag 'gro ba blta //

de ltar de kho na nyid kyi rnal 'byor gyi nges pa byas nas bka'i gnang ba dang / rang gi dam tshig la gnas pas sgom par byed na / lag pa'i phyag rgya dang / sngags dang / sku gzugs kyi nga rgyal bsgom pa dang / dam tshig gis[1]

1. P gi

sāmānyasiddhijanakaiḥ syād buddhatvatiṣṭhasya[1] lakṣaṃ[2] sākṣāt kartavyaṃ[3] sveṣṭadevatā-[4]-yogataḥ[5] / utpanne[6] tallakṣe[7] tribhuvanam ākāśāvad bhavati / sarvasarvataḥ[8] saṃtyajya prāptapadadhyānayogataṃ niṣṭhaḥ / abhyāsayati divā niśi saṃvedanamātrakaṃ dakṣaḥ[9] / giriśikhare śivanilaye[10] padmodyāne[11] atha vā rājodyāne vā vijane sarvasthāne[12] svagṛhe vā cittam abhirucite sarvajñaiḥ saṃstuvitam[13] eṣāṃ madhye tu yasya yat sthānaṃ[14] tatra stho[15] mantrajñaḥ sotsāho bhāvanāṃ kuryāt[16] / prajñopāyena vinā buddhatvaṃ naiva labhyate / sākṣāt tasmāt prajñāṃ saṃtyajya samyagbodhipradāṃ[17] divyām[18] / na (23b) dadāty[19] evaikaikām eṣāṃ[20] mudrābhisaṃyuktāṃ[21] vinā siddhiṃ /
jñānasyotpattitas[22] tasmād yojyā caturmudrā sādhakena[23] /
mohaś ca samayamudrā dveṣaḥ proktā[24] mahāmudrā //
īrṣyā ca karmamudrā tu dharmamudrātmako rāgaḥ //
etāṃ mudrāṃ[25] vividhāṃ yogī niṣpādya[26] bhajed[27] vidyāṃ //

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1. B buddhatva tiṣṭha syād iti
2. B lakṣa
3. B repeats twice
4. B svasvadevatā
5. B yogaḥ
6. B utpanna
7. B lakṣa
8. A sarve mata, C sarvamata
9. A&C drakṣaḥ
10. C -niraye
11. B padmodyānaḥ
12. C sarvathāne
13. A&C sasuvitam
14. A yatthānaṃ, C yasya sthānaṃ
15. B&C sthā
16. B kurute
17. A&C -padāṃ
18. B -pradā divyā
19. A&C B na prāpnoty, B vadadāty
20. A&C aivaikā, B aivaikaikāmeṣā
21. A&C -bhisaṃyutāṃ
22. B -otpatti
23. B omits
24. C prokte, B adds sadā
25. B vidyāṃ
26. B niṣpādayet
27. B niṣpādayed gaje

thun mong gi dngos grub skyed par[1] byed pa yin no zhes bya[2] bas ci zhig bya / sangs rgyas nyid kyis byin gyis brlabs pa'i mtshon pa mngon du rang gi lha'i rnal 'byor yin te bskyed pa dang / de mtshon pa na gnas gsum po nam mkha' lta bur 'gyur ro / gzhung thams cad spangs nas thob pa'i gnas kyi bsam gtan gyi rnal 'byor de la brtson pas rang rig pa tsam la spro bas nyin dang mtshan du goms par bya'o / ri'i rtse mo dang / zhi ba'i gnas dang / padma'i tshal dang / rgyal po'i tshal dang / dben pa dang / thams cad mkhyen pa'i gnas dang / rang gi khyim 'am / sems la mngon par 'dod pa thams cad mkhyen pas bsngags pa 'di'i nang du gang dang gang gi gnas der gnas shing sngags shes pa sbro ba dang ldan pas sgom par byed de / thabs dang shes rab ma rtogs par sangs rgyas nyid mngon du thob par mi 'gyur ro / de'i phyir shes rab ma dngos su yang dag par rdzogs pa'i byang chub sbyin par byed pa bzang mo spang bar mi bya ste / phyag rgya re re dang ldan pa 'di ma rtogs par dngos sgrub ster bar mi 'gyur ro /

de phyir ye shes skyes pa ni / phyag rgya bzhi ni sbyar bar bya //
gti mug dam tshig phyag rgya ste / zhe sdang phyag rgya chen por brjod //
phrag dog las kyi phyag rgya ste / 'dod chags chos kyi phyag rgya bdag //
yo gis phyag rgya sna tshogs 'di / bskyed nas rig ma bza' (251.5.1) bar bya //

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1. P sgrub par
2. P omits

saṃcitya tatra sākṣād ubhayor[1] api devatārūpaṃ / mohāt śāntaṃ[2] kruddhaḥ[3] krodhād ukto rāgāt karoti karmāṇi / tad arthaṃ prakaraṇa-[4]-pañcabhir jino bhavati / pratyūṣe divasānte madhyāhne 'rdharātri-[5]-samaye ca mudrāyogaḥ kāryaḥ[6] / samāgamane naiva[7] anyathā siddhiḥ / śāsananindābhīruḥ[8] khara-[9]-janamadhye sthito hi yogī / svacitta-[10]-mātraṃ tasya[11] dhyāyet[12] [13]cittādhimokṣeṇa[14] sākṣād yaḥ punar utpādyate[15] yogī yatnena yogam iha sādhuḥ[16] / sākṣāt prajñā[17] aprāptyā tiryagbhyo 'pi abhyaset[18] satataṃ / na karoty (24a) eva hi yogī[19] sākṣād yadi padmadharasaṃsparśanaṃ[20] / pratidivase pratimāse vā tasya[21] varṣāt samayakṣatir[22] bhavati[23] / samayakṣates[24] tu jāyate pramādo[25] / yogāc ca bodhisattvasya samayotthāpanaṃ kṛtvā punar[26] akaraṇasaṃvaraṃ kāryaṃ[27] / tasmāt saṃvarayuktena[28] tattve niṣṭhena[29] mudrāyogaḥ kāryaḥ /

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1. A ubhayayor
2. A&C mahāchāntaṃ
3. A&C kruddha, B krudhaḥ
4. A&B prakaraṇaṃ
5. A&C rātra
6. A&C omit mudrāyogaḥ kāryaḥ
7. A satagamane naiva, B samyagnauvā-, C simagamanenai and reads on mudrāyoga kāryaḥ samyagorva
8. A -bharuḥ, C -bhoruḥ
9. B khala, C khaṃra
10. B svacaritta
11. A satu, C sagu
12. A&C dhyāyāt
13. A&C tac-
14. B cittāvimokṣaṇa
15. A utpādyaḥ te, B puvarudyato
16. A saḥ sādhuḥ, C sāsādhuḥ
17. A&C prajñām
18. A atyaset
19. A&C yoyogī
20. B yogī yadi padmavarasya vanaṃ sākṣāt
21. B omits
22. A&C kṛtir, B kṣanti
23. A&C bhavet
24. A kṛtes, B -kṣatau
25. A&C read on pramādat siddhi(r)hānir duḥkhitaś ca
26. A&C omit from yogāc topunar and read instead A samayakṛtau B samayakṣatau tu punar
27. B vidadhe
28. A&C add samastena
29. B tatvaniṣṭena

de la gnyis ka yang[1] lha'i gzugs su mngon du bsam nas gti mug las zhi ba dang / khro bo las ma rungs pa dang / 'dod chags las chags pas las rnams byed do / de'i don du rab tu byed pa lnga po 'di rnams kyis rgyal ba rnams yin no / snga dro dang nyi ma'i mtha' dang / nyi ma phyed dang / nam phyed kyi dus su yang phyag rgya'i rnal 'byor bya'o / mnyam par sbyor ba laṣ gzhan du ni 'grub par mi 'gyur ro / bstan pa la smod pa'i 'jigs pa dang / skye bo gdug pa'i nang du gnas pa'i rnal 'byor pas rang gi sems 'ba' zhig de bsams la lhag par mos pa mngon du bya'o / gang zhig yang rnal 'byor pa brtson 'grus kyi 'bad pas rnal 'byor 'di bsgrub par bya'o / shes rab mngon du ma rnyed na byol song dag la 'ang rtag tu goms par bya'o / de ltar gang zhig rnal 'byor pas gal te padma 'dzin pa la mngon du nyi ma re re 'am / zla ba so so 'am lo la reg par mi byed na dam tshig nyams par 'gyur ro / dam tshig nyams pas rnal 'byor pa bag med par skye bar 'gyur te / byang chub sems dpa'i dam tshig blang bar byas nas yang mi byed par sdom pa gzung ste / de'i phyir kun gyis sdom pa dang ldan zhing de kho na la gnas pas phyag rgya'i rnal 'byor bya'o /

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1. T 'ang

rahasya-[1]-dravyair mantratantrair vā[2] / evaṃ buddhā samyaksampuṭayogena nityaṃ sampraviśya[3] / bhāvayati padam avicintyaṃ[4] tribhuvanam ekāgrarūpeṇa // prajñopāyārthabhāvanā nāma dvitīyasya dvitīyaṃ prakaraṇam //

3. sarvacakravikurvita

athātaḥ sampravakṣyāmi[5] sarvacakravikurvitaṃ //
śrīvajrasattvādi-[6]-devānāṃ sarvato viśvam uttamaṃ //
rahasye parame ramye sarvātman yatra[7] sādhayet //
vivikte[8] bhuvane vāpi svo-[9]-dyānādiṣu punaḥ //
sarvato viśvamudrā tu sarvato viśvasamvaraiḥ //
sarvato (24b) viśvakāryāṇi sādhayec ca[10] yathāsukhaṃ //
maṇḍalaṃ [11]sarvatathāgatānāṃ śūnyatājñānam eva ca //
krodhānāṃ sādhanaṃ sarvaṃ saumyeṣu[12] devateṣu ca[13] //
kim ahaṃ kathayiṣyāmi acintyaṃ buddhanāṭakaṃ /
bhāvanādevatāyogajāpya-[14]-mantravidhikramaṃ //
paṭaṃ vā pratimāṃ vāpi sarvaṃ cittavikurvitaṃ //
kathitaṃ ca[15] mayā tantre sattvānāṃ hitakāmyayā //
kulaṃ pañcavidhaṃ proktam ekaiva[16] śūnyavajriṇaṃ[17] /
vajragarbha uvāca /
kathayasva prasādena mahāsuratasuprabho //
utpattivarṇarūpaṃ ca bhuja-[18]-saṃsthānavidhikramaṃ //
jāpamantravidhānaṃ ca yena sidhyanti sādhakāḥ //

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1. A&C omit, B rahasyāya-
2. B dhā
3. B upavisya
4. B acintyaṃ
5. A&C -kṣāmi
6. A sattvo
7. B -ātmanānu-
8. B vivikta
9. A&C so-
10. C sādhayecatu
11. A&C omit sarva
12. B saumyānāṃ
13. A nā, C vā
14. B japya
15. B tu
16. A ekasya, B eka eva hi, C ekesyaiva
17. A&C varjiṇaḥ
18. B teja

gsang ba'i nye ba'i rdzas dang sngags dang rgyud kyis 'di skad yang dag par rdzogs pa'i sangs rgyas yang dag par sbyor ba'i rnal 'byor brtag tu nye bar 'dug ste / bsam gyis mi khyab pa'i gnas su gnas gsum po rtse[1] gcig pa'i tshul gyis bsgom par bya'o / thabs dang shes rab kyi don bsgom pa zhes bya ba gnyis pa las rab tu byed pa gnyis pa'o //

3. 'khor lo thams cad kyis / rnam par 'phrul pa

de nas 'khor lo thams cad kyi[2] / rnam par 'phrul pa yang dag bshad //
dpal ldan rdo rje sems sogs lha'i / thams cad las ni sna tshogs byed //
gsang ba mchog gi dgyes pa na / thams cad bdag nyid 'di la bsgrub //
rnam par bral dang (252.1.1) gnas su yang / rang gi tshal sogs rnams su yang //
kun las sna tshogs phyag rgya ste / kun las sna tshogs sdom pas ni //
kun las sna tshogs bya ba rnams / ji ltar bde bar bsgrub par bya //
bde gshegs kun gyi dkyil 'khor ni / stong pa nyid kyi ye shes nyid //
khro bo'i sgrub thabs thams cad dang / zhi ba rnams kyi lha rnams la //
ci zhig nga yis bshad par bya / bsam gyis mi khyab sangs rgyas gar //
bsgom pa lha yi rnal 'byor dang[3] / sngags kyis bzlas ba'i chog rim dang //
bris sku 'am ni sku gzugs dang / sems kyis thams cad sprul pa ste //
sems can rnams la phan 'dod phyir / nga yis rgyud du bsgrags pa yin //
stong nyid gcig las rdo rje can / rigs ni rnam pa lnga ru gsungs //
rdo rje snying pos gsol pa /
bskyed pa'i yig 'bru gzugs dang ni / phyag rgya dbyibs kyi mchog rim dang //
sngags kyi bzlas pa'i cho ga yang / gang gis sgrub po 'grub 'gyur pa //
gtso bo shin tu dga' chen pos / bka' drin gyis ni bskyab tu gsol //

1. P rtsa
2. P kyis
3. P dag

bhagavān āha /
prathamaṃ bhāvayed[1] maitrīṃ dvitīyaṃ[2] karuṇāṃ tathā[3] //
tṛtīyaṃ[4] muditāṃ dhyāyad[5] upekṣāṃ sarvaśeṣataḥ[6] //
punar api śūnya-[7]bodhiṃ dvitīye bījasaṃgrahaṃ //
tṛtīye bimba-[8]-(25a)-niṣpattiś caturthe nyāsam akṣaraṃ //
rephena sūryaṃ[9] purato vibhāvya tasmin eva[10] hūṃbhavaviśvavajraṃ //
tenaiva vajreṇa bhāvayet[11] prākāraṃ[12] pañjaraṃ[13] vidhivat[14] //
prathamaṃ bhāvayed mṛtakaṃ dharmadhātvātmakaṃ viduḥ //
yogī tasyopari sthitvā herukatvaṃ[15] vibhāvayet //
svahṛdi bhāvayed rephaṃ tadbhavaṃ sūryamaṇḍalaṃ //
tatraiva hūṃkṛtiṃ caiva prajñopāyātamakaṃ[16] //
kṛṣṇavarṇaṃ mahāghoraṃ hūṃkārād vajrasaṃbhavaḥ[17] //
vajravaraṭakamadhyasthaṃ [18]hūṃtattvaṃ bhāvayet punaḥ //
tat [19]sarvapariṇataṃ dṛṣṭvā dveṣātmakaṃ vibhāvayet //
vajrajanma-[20]-mahāvīraṃ nīlapaṅkajasaṃnibhaṃ //
atha vā nīlāruṇābhaṃ ca bhāvayet śraddhayā khalu //
vyomni bhaṭṭārakaṃ dṛṣṭvā vajrajanmamahākṛpaṃ //
pūjayed aṣṭadevībhiḥ sarvālaṃkāradhāribhiḥ //
gaurī mṛgalāṃchanaṃ dhatte[21] caurī mārtaṇḍabhājanaṃ // (25b)
vetālī[22] vāri-[23]-hastā ca bhaiṣajyaṃ dhatte[24] ghasmarī //

1. B vibhāvayet
2. B dvitīye
3. B vibhāvayet
4. B tṛtīye bhāvayed
5. B omits
6. A ṣeśataḥ, B sarva..sataḥ, C saṣataḥ
7. A, B, C śūnyatā
8. B viśva
9. B śūnyaṃ
10. B ravau, C navo
11. B vibhāvayet
12. A&C prakārakaṃ
13. A adds bandhanaś ca, C adds bandhanaś ca naśca
14. A&C omit
15. A herukakaṃ
16. A&C add param
17. B cakrasaṃvaraṃ
18. C omits hūṃ
19. B omits sarva
20. C vajajatma
21. B patti
22. A vetārī, B vettīlī
23. B vajra
24. B tvartti, C dhartti

bcom ldan 'das kyis bka' stsal pa /

dang por byams pa sgom par bya / gnyis pa snying rje rnam par sgom //

gsum pa dga' ba bsgom pa dang / kun gyi mtha mar btang snyoms so //

yang ni stong pa'i byang chub sems / gnyis pa la ni sa bon bsdu //

gsum pa la ni gzugs brnyan rdzogs / gzhi pa la ni yig 'bru dgod //

re bas nyi ma sngon du rnam bsgoms nas / nyi der hūṃ byung sna tshogs rdo rje ste / rdo rje de nyid kyis ni ra ba dang gur yang cho ga bzhin du bsgom par bya /

dang por ro ni bsgom par bya / chos kyi dbyings kyi bdag nyid brjod //

de steng rnal 'byor pa gnas nas / heruka nyid rnam par bsgom //

rang gi snying khar re pha bsgom / de las byung ba'i nyi dkyil 'khor //

der ni hūṃ gi dbyibs nyid ni / thabs dang shes rab bdag nyid can //

kha dog nag po 'jigs chen po / hūṃ las byung ba'i rdo rje nyid //

rdo rje lte ba'i dbus gnas par / yang ni hūṃ gi de nyid bsgom //

de (252.2.1) nyid yongs su gyur bltas nas / zhe sdang bdag nyid rnam par bsgom //

rdo rje skye ba dpa' bo che / 'dab skyes sngon po 'dra ba 'am //

yang na sngo dang nyi ma ltar / dad pas nges par bsgom par bya //

nam mkhar rje btsun bltas nas ni / rdo rje skye ba snying rje che //

rgyan rnams thams cad 'dzin pa yi / lha mo brgyad kyis mchod par bya //

dkar mo ri dags mtshan pa 'dzin / chom rkun bdud las rgyal ba'i snod //

ro langs ma ni chu lag ma / ghasmarī ni sman 'dzin cing //

pukkasī vajra-[1]-hastā ca śavarī[2] rasadharī tathā //
caṇḍalī ḍamaruṃ[3] vāded[4] ḍomby āliṅgitabandhakaḥ[5] //
etābhiḥ[6] pūjāvidhivistaraiḥ[7] saṃpūjyate [8]prabhūḥ //
tataḥ padavinirmuktaṃ sarvadharmātmakaṃ bhavet //
candrālikālimārtaṇḍabījamadhyagataṃ viduḥ[9] //
tam[10] eva sattvam ity āhūḥ paramānandasvabhāvakaṃ //
visphuranti[11] svadehābhā gaganamaṇḍalachādakāḥ[12] //
saṃhāryānaye hṛdaye[13] yogī dveṣātmako bhavet[14] // iti /
nabho-[15]-dhātumadhyagataṃ cintayet sūryamaṇḍalaṃ //
tato hūṃkārajaṃ[16] nīlāruṇābhaṃ sarvālaṃkārabhūṣitaṃ //
dvibhujam ekavaktraṃ trinetraṃ piṅgalordhvakeṣaṃ[17] ca //
krodha-[18]-dṛṣti-[19]-dviraṣṭavarṣākṛtibhairavākrāntaḥ[20] //
vāme vajrakhaṭvāṅgaṃ kapālaṃ tu tathaiva ca[21] //
dakṣiṇe kṛṣṇa-[22]-vajraṃ ca hūṃkāroccāraṇātmakaṃ // (26a)
śmaśāne krīḍate nāthaḥ aṣṭadevībhir āvṛtaḥ //
evaṃ vibhāvayed yogī sarvayogāmṛtasamvaraṃ[23] //
sa eva bhagavān yogī vajrasattvas tathāgataḥ //
krodharūpadharo bhūtvā caturbāhuvirājitaḥ //
caturānandasvabhāvaś[24] caturmāraviśuddhitaḥ //

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1. B gandha
2. A śavalī, B savarī
3. B ḍamarukaṃ
4. A vādeta, B vādayan, C vādyete
5. A āliṅgitadhekaraḥ, C āliṅgitabandharaḥ, B omits this half line
6. B etāni
7. A&C pūjāviśeṣaiḥ
8. A&C mahā-
9. B vetti
10. B sa
11. All MS visphuraṃti
12. A&C -kaḥ
13. B omits
14. B naved
15. B kha-
16. C -jā
17. A&C piṅgalordhvajaṃ
18. B krūra-
19. A&C avākrāntaṃ
20. A&C omit bhairavākrāntaḥ
21. B kapālaṃ cāpi vāmataḥ
22. A&C kṛṣṭa
23. B -āmṛtaṃ varaṃ
24. B -bhavo hi

pukkasī ni rdo rje lag / de bzhin ri khrod ma ro 'dzin //

gdol pa mo ni cang te'u rdung / g.yung mo sku la 'khyud pa ste //

mchod pa'i cho ga rgyas pa yis / 'di rnams kyis ni gtso bo mchod //

de nas gnas las[1] rnam grol ba'i / chos rnams kun gyi bdag nyid 'gyur //

āli zla ba kāli nyi / sa bon nang du song rig pa //

de nyid sems dpa' zhes byar brjod / mchog tu dga' ba'i rang bzhin can //

nam mkha'i dkyil 'khor khyab pa yi / rang gi lus mtshungs rnam par spro //

bsdus nas snying khar dgug pa na / yo gi zhe sdang bdag nyid 'gyur //

nam mkha'i khams kyi nang song par / de nas nyi ma'i dkyil 'khor bsam //

hūṃ skyes sngo dang nyi ma ltar / rgyan rnams kun gyis rnam par rgyan //

phyag gnyis pa la zhal gcig pa /spyan gsum skra ni gyen du ser //

sdang mig brgyad gnyis lo'i dbyibs / 'jigs byed mnan cing g.yon pa na //

rdo rje khatvāṅga nyid dang / thod pa yang ni g.yon pa na //

g.yas na rdo rje nag po nyid / hūṃ ni 'don par byed pa'i bdag //

lha mo brgyad kyis bskor nas ni / dur khrod du ni mgon po rol //

de ltar rnal 'byor pas ni bsgom / rnal 'byor bdud rtsi sdom pa[2] kun //

de nyid bcom ldan rnal 'byor te / rdo rje sems dpa' de bzhin gshegs //

khro bo'i gzugs ni 'dzin gyur pa / phyag bzhi yis ni rnam par brgyan //

bdud bzhi rnam par dag pa ni / dga' ba bzhi yi rang bzhin no //

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1. P la
2. P sngon po

pūrvoktamaṇḍalacakrastho[1] [2]hūṃkārabījasaṃbhavaṃ[3] //
vāme kapālaṃ devāsurāṇāṃ raktena pūritaṃ //
dakṣiṇe śikhivadvajraṃ bhayasyāpi bhayaṃ karaṃ //
aparabhujābhyāṃ [4]samāliṅgitavigrahaṃ //
prajñāṃ vajravārāhīṃ[5] bhagavadrūpiṇīṃ bhāvayet[6] //
prathamaṃ bhāvayec chūnyaṃ karṇikāyāṃ tu niṣkalaṃ //
candramaṇḍalamadhye sthaṃ hūṃkāraṃ tatra[7] bhāvayet //[8]
bhāvayed devatārūpaṃ trimukhaṃ ṣadbhujaṃ tathā //
prathamaṃ sitavaktraṃ tu dakṣiṇaṃ tu sitaśāntaṃ[9] /
vāme tu raktasaṃnibhaṃ[10] trinetraṃ (26b) divyarūpiṇaṃ //
sarvālaṃkārasaṃpūrṇaṃ kapalāsanasaṃsthitaṃ[11] //
viṇmūtraraktaśukraṃ[12] ca kapālaṃ vāmapaṇinā //
dhanurvāṇadharaṃ caiva vajraghaṇṭāṃ tathaiva ca //
dakṣiṇe jvālāvajraś ca dvitīye triśūlaṃ tathā //
apareṇāliṅgitaḥ śrīmān jaṭāmukuṭamaṇḍitaḥ //
sphuradbuddhamayair meghair raśmijvālām anekadhā[13]//
ātmānaṃ bhāvayet tatra bhagamadhye tu sādhakaḥ //
tato mudrāṃ vibhāvayet saṃyuktāṃ devatāṃ[14] saha //
daleṣu tu likhed devīḥ kapālasaṃsthitāḥ //
viśvarūpā manoramā ekavaktrā caturbhujāḥ //
prathamāṃ likhet vidyāṃ dhanurvāṇadharīṃ śubhāṃ //
kapālaṃ śukrasaṃpūrṇam aṅkuśaṃ gṛhya pāṇinā //
dvitīyāṃ śūlahastāṃ ca raktapūrṇakapālakāṃ //
vajraṃ pāśaṃ tathā caiva likhed dakṣiṇakoṣṭhake[15]//
tṛtīyāṃ ca likhed devīṃ uttare (27a) khaḍgapaṇikāṃ[16] //

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1. B -sthaṃ, C sthā
2. A sau
3. A&C saṃbhavaḥ
4. A&C prajñā-
5. A&C -rāhī tathaiva
6. A&C dhyāyāt, B adds iti
7. A&C tathā
8. From this line onwards and up to a few lines before the end of this section, the text is missing in B.
9. A dakṣiṇaṃ tv asitaṃ tathā
10. A raktānanaś caiva
11. C -sthitaṃ
12. A śuklasya
13. A aneka
14. A devatā
15. C koṣṭha
16. A pāśikāṃ

sngar gsungs dkyil 'khor 'khor lor gnas / hūṃ gi sa bon las byung (252.3.1) ba'i //
g.yon na thod pa lha dang ni / lha min khrag gis bkang ba dang //
g.yas na rdo rje me lta bus / 'jigs pa 'ang ni 'jigs par mdzad //
gzhan pa yi ni phyag dag gis / lus la yang dag 'khyud pa ñyid //
shes rab rdo rje phag mo ni / bcom ldan 'das kyi[1] gzugs su bsgom //
dang por stong pa bsgom bya zhing / ze 'bru[2] la ni cha bral nyid //
zla ba'i dkyil 'khor dbus gnas par / hūṃ ni der ni bsgom par bya //
de bzhin zhal gsum phyag drug par / lha yi gzugs su bsgom par bya //
dang po'i zhal ni dkar min zhing / g.yas pa dkar zhing zhi ba nyid //
g.yon pa dmar po lta bu ste / spyan gsum bzang po'i gzugs can nyid //
rgyan rnams kun gyis yang dag gang / thod pa'i gdan la yang dag gnas //
bshang gci khu ba khrag rnams kyis / thod pa phyag gis bzung ba dang //
gzhu dang mda' ni 'dzin pa nyid / de bzhin rdo rje dril bu nyid //
dang po rdo rje 'bar ba nyid / gsum par de bzhin rtse gsum pa //
dpal ldan shes rab 'khyud pa dang / ral pa'i cod pan brgyan pa ste //
sbrin gyi 'od 'bar du ma ni / sangs rgyas dam tshig spro bar bya //
bhaga'i dbus su bsgrub po pas / der ni bdag nyid bsgom par bya //
lha mo lhan cig ldan par ni / de nas phyag rgya bsgom par bya //
thod pa'i stan la gnas par ni / 'dab mar lha mo bri bar bya //
sna tshogs gzugs ma yid 'ong ma / zhal gcig ma la phyag bzhi ma //
dang por rig ma bri bar bya / gzhu dang mda' ni 'dzin ma mdzes //
thod pa khu bas gang ba dang / lcags kyu lag pas 'dzin pa mo //
gnyis pa rtse gsum lag pa dang / khrag gis gang ba'i thod pa dang //
rdo rje de bzhin zhags pa nyid //
gsum pa lag par ral gri dang / thod pa chu yis gang ba dang //

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1. P kyis
2. P gnyis pa for ze 'bru

vāripūrṇakapālaṃ ca vajraghaṇṭāṃ tathaiva ca //
caturthīṃ tu likhed devīṃ dale paścimake tataḥ //
vāme khaṭvāṅgahastāṃ ca kapālaṃ ca tathaiva hi //
musuṇḍītripatākāṃ ca dhare dakṣiṇe kare //
pañcamī daṇḍahastā tu kapālaṃ gṛhya pāṇinā //
utpalaṃ ḍamaruṃ caiva likhet koṇe īśānake //
likhet vā vāyavya-[1]-koṇe tuṣṭīṃ[2] padmapāṇikāṃ //
kapālaṃ medasaṃpūrṇaṃ darpaṇaṃ paraśuṃ tathā //
saptamī śaktihastā tu śaṅkhacakradharā yudhaṃ //
kapālaṃ raktasaṃpūrṇaṃ tu koṇe nairṛtyake likhet //
aṣṭamīṃ tu likhet devīṃ koṇe tv agnisaṃjake //
bhadrakalaśahastāṃ ca vajraghaṇṭāṃ tathaiva ca //
kapālaṃ dravyapūrṇaṃ ca naracarmācchāditaṃ tathā //
daleṣu devīḥ likhitvā karṇikāyāṃ mahāsukhaṃ //
vādyāni tu vicitrāṇi ālikhed guhyamaṇḍale //
dvārapālī samāli-(27b)-khed devī vajrāṅkuśī tathā //
vajrapāśāṃ tathā sphoṭāṃ vajraghaṇṭāṃ tathaiva ca //
bhāvayed bhagamadhye tu paścāj jāpaṃ samārabhet //
hūṃkāraṃ vajrasattvasya oṃkāraṃ svarabheditaṃ //
āḥkāraṃ vādyasaṃyuktaṃ śuddhasphaṭika-[3]-saṃnibhaṃ //
hrīḥkāraṃ tatra saṃyojya svāhākāraṃ tathaiva ca //
jāpyamantraḥ samuddiṣṭo dhyāne tv ekākṣaro bhavet //
hrīḥkāraṃ devatīnāṃ tu dalānāṃ vinyaset tataḥ //
caturbījasamāyuktaṃ catuḥpūjārūpataḥ //
ādisvarādisaṃyuktaṃ dvārapālīṣu sarvataḥ //
tato niveśayed vajraṃ bhageṣv eva tu sādhakaḥ //
uccaret tatra hūṃkāraṃ hrīḥkāraṃ tu tathaiva ca //
vaktreṇa[4] bakṣayec chukram ṛtukāle[5] saraktakaṃ //
pūjayed gandhapuṣpaiś ca ātmānaṃ bhagam eva ca //
[6]jāpas tatraiva kartavyo yadīcchet siddhiṃ sādhakaḥ //
vajraraudrī[7] tathā caikā vajrabimbā tathaiva ca //

1. A&C vāyuvya
2. A tuṣaṣṭīṃ
3. A -sphuṭika-
4. A vaktre
5. A ṛtukāla, C ṛtukā
6. The text resumes in B
7. B -rodrī

de bzhin rdo rje dril bu nyid //
bzhi pa khatvāṅga lag ma / g.yon pa'i lag pas thod pa nyid //
mu sun di dang ba dan gsum //
lnga pa zhags pa'i lag pa dang / thod pa lag pas bzung ba dang //
de bzhin udpala cang te'u nyid //
drug pa'i lag pas padma dang / thod pa tshil (252.4.1) gyis gang ba dang //
de bzhin me long dgra sta nyid //
bdun pa 'phang mdung lag pa dang / dung dang 'khor lo'i mtshon cha 'dzin //
thod pa khrag gis gang bar ni / khru gang tsam du yang dag bri //
brgyad pa bum pa'i lag pa dang / de bzhin rdo rje dril bu nyid //
thod pa skyes pa'i lpags pa yis / bka' ba rdzas kyis[1] gang ba ni //
ze 'brur bde ba chen po dang / 'dab mar lha mo bri bar bya //
rol mo rnam pa sna tshogs rnams / gsang ba'i dkyil 'khor bri bar bya //
lha mo rdo rje lcags kyu dang / rdo rje zhags pa lcags sgrog dang //
de bzhin rdo rje dril bu nyid / sgo yi skyong ba yang dag bri //
bhaga'i dbus su bsgom bya zhing / phyis ni bzlas pa yang dag brtsam //
hūṃ ni rdo rje sems dpa' yi / oṃ ni dbyangs kyi dbye ba nyid //
āḥ ni ngag dang yang dag ldan / shel ni dag pa lta bu nyid //
hrīḥ ni de la yang dag sbyar / de bzhin du yang svāhā nyid //
sngags kyis bzlas par yang dag gsungs / bsam gtan yi ge gcig po nyid //
lha mo rnams kyi hrīḥ nyid ni / 'dab ma rnams la de nas dgod //
mchod pa bzhi yi rang bzhin gyis / sa bon bzhi dang yang dag ldan //
sgo yi skyong ba thams cad du / dang po dbyangs yig la sogs ldan //
bhaga nyid du sgrub pa pos / de nas rdo rje gzhug par bya //
hrīḥ yi rnam pa nyid dang yang / de la hūṃ ni brjod par bya //
zla mtshan dus su khrag bcas pa'i / khu ba kha yis bza' bar bya //
bdag nyid dang ni bhaga la / me tog dri yis mchod par bya //
gal te sgrub po grub 'dod na / de nyid la ni bzlas par bya //
rdo rje drag mo de bzhin gcig / de bzhin rdo rje gzugs brnyan gnyis //

1. P kyi

vajrarāgī tṛtīyā (28a) tu vajrasaumyā caturthikā //
pañcamī vajrayakṣī[1] ca ṣaṣṭhī vajraḍākinī //
saptamī śabdavajrā tu pṛthivīvajrā tv aṣṭamī //
dvitīyasya tṛtīyaprakaraṇam //

4. cakrasādya

śṛṇu vajra yathā nyāyaṃ cakrasādhyaṃ[2] viśeṣataḥ //
śāntipauṣṭikavaśyādi-[3]-rakṣābhicārakaṃ tathā //
navakoṣṭhādicakrasya bāhyanimnaṃ[4] tu kārayet //
karmavarṇādicakrasya bhavayed[5] vicakṣaṇaḥ//
oṃ tāre tutttāre [6]svāhā /
asya bījaṃ tu sarveṣāṃ praṇāmāhuta-[7]-antikaṃ[8] //
yojayed madhye[9] nāma[10] tu rakṣāvādyaṃ[11] tu kārayet //
samatājñānaśūnyena ātmarūpaṃ tu kārayet //
samatā[12] sarvavidyā-[13]-sthāne[14] rakṣācakre niyojayet /
bhāvayed rakṣāṃ jñānināṃ bhayaṃ sarvatra dūrataḥ /[15]
abhāvena[16] tu sattvānāṃ yogabhāvaṃ tu bhāvayet //
candra-[17]-maṇḍalamadhyasthaṃ padmāsanaṃ vicintayet //
bhāvayed[18] (28b) ātmadehaṃ tu sarvasiddhipradāyakaṃ[19]//
oṃ tāre svāhā / śiraḥ /
oṃ tuttāre[20] svāhā / cakṣuḥ /
oṃ ture[21] svāhā / nāsā /

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1. B -yakṣā
2. B sādhya
3. B -pauṣṭivaśānāṃ ca, C -pauṣṭivavaśyādi
4. B nimniṃ
5. A&C karmānurūpacakrasya varṇādi dhyāyād
6. B ture
7. A&C praṇavādbhuta, B praṇavāhyata
8. B antasyā
9. B madhyā
10. A nāman, C nāmaṃ
11. A rākṣāṃ vāsvaṃ, B rakṣāvāsva
12. B samā
13. A&C sarvacitta-, B sarvavita-
14. B -sthāna
15. A&C place this line after the next line
16. B abhāve
17. B mantra
18. A&C tatra dhyāyād
19. B -pradāyikāṃ
20. B tutā
21. B re

gsum pa rdo rje 'dod chags ma / bzhi pa rdo rje zhi ba ma //
lnga pa rdo rje gnod spyin ma / drug pa rdo rje mkha' 'gro ma //
bdun pa sgra yi rdo rje ma / de bzhin brgyad pa rdo rje ma //
gnyis pa las rab tu byed pa gsum pa'o //

4. 'khor lo sgrub pa

'khor lo sgrub pa'i khyad par gyi / rim pa ji bzhin rdo rje nyon //
zhi dang rgyas dang dbang dang ni / bsrung dang de bzhin mngon spyod nyid //
re'u mig dgu sogs 'khor lo yi / phyi rol mu khyud nyid du bya // (252.5.1)
'khor lo las kyi kha dog sogs / mkhas pas rnam par bsgom par bya //
oṃ tāre tuttāre ture svāhā /
'di yi sa bon thams cad kyi[1] / phyag 'tshal bsreg blug[2] tha ma ni //
dbus su ming ni sbyar bar bya / bsrung ba'i tshig kyang rnam par bya //
mnyam nyid ye shes stong pas ni / bdag gi lus ni bkru bar bya //
mnyam nyid thams cad rig pa'i gnas / bsrung ba 'khor lo sbyar bar bya[3] //
bsrung ba ye shes can gyi[4] bsgom / 'jigs pa thams cad ring du byed //
sems can dngos po med na ni / rnal 'byor dngos po bsgom par bya //
zla ba'i dkyil 'khor dbus gnas par / padma'i gdan ni bsam par bya //
dngos grub thams cad rab ster mar / bdag gi lus ni bsgom par bya //
oṃ tāre svāhā / mgo bo la'o /
oṃ ture svāhā / mig dag la'o /[5]
oṃ tuttāre svāhā / sna dag la'o /

1. P kyis
2. P blugs
3. P sbyar bya ba
4. P kyis
5. T adds oṃ tuttāre svāha / mig dag la'o /

oṃ tu svāhā / karṇayoḥ[1] /
oṃ re svāhā / jihvāyāṃ /
oṃ tāraṇi[2] svāhā / hṛdaye[3] /
ṣaḍaṅgaṃ dhārayed nityaṃ cintayed āryatārikām //
dvibhujāṃ sattvaparyaṅkāṃ sarvābharaṇabhūṣitāṃ //
abhayahastāṃ sarveṣāṃ vāme utpaladhāriṇīṃ[4] //
sādhayet sarvadevānāṃ[5] mantrarājena coditām[6]//
oṃ kurukulle[7] hrīḥ svāhā / sarvakarmikamantra iti //
bandhanaṃ[8] rājaśatruṇāṃ ghorādiviṣa-[9]-gāminām //
jvaravividha aṅgasya apamṛtyuviṣādikaṃ //
yatra yatra bhayasthāne tatra tatra prayojayet //[10]
mandaprajñāsamedhāvī rakṣāṃ likhitvā[11] dhārayet //
divyā rakṣā iyaṃ[12] rakṣā bhayaṃ sarvatra mucyate //[13]
iti rakṣā sarveṣāṃ yogatattvā niruttarā //
sūryamaṇḍalaṃ[14] saṃcitya jvalitakiraṇasaṃnibhaṃ //
tasya madhye tu hrīḥkāraṃ raktavarṇasamaprabhaṃ //
tato bhāvayed ātmānam eka-(29a)-vaktraṃ caturbhujaṃ //
iṣukārmuka-[15]-hastaṃ[16] ca utpalāṅkuśadhāriṇaṃ[17]//
asya bhāvanāmātreṇa trailokya-[18]-vaśam ānayet //
lakṣeṇaikena[19] rājānaṃ prajālokam[20] ayutena[21] tu //

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1. A karṇeyoḥ
2. B tāriṇī, C tāriṇi
3. A hṛdi, C hṛdayaṃ
4. B utpalamivyaparaṃ
5. A&C -devaṃ tu
6. A roditāṃ
7. A kulukulle, B kurukule
8. B bandhana
9. B -viṣama-
10. A&C instead of the previous and this line read: jvalarogādiyuktānāṃ alpamṛtyubhayānanāṃ (C bhayānnānāṃ) bhayasthāneṣu sarveṣu imaṃ mantraṃ prayojayet.
11. B rakṣālikhitaṃ
12. B rākṣām idaṃ
13. A&C instead of the previous and this line read: rakṣāṃ likhitvā dharestu (C dhareyamtu) samedhāvī syāt na saṃśayaḥ
14. B -lāṃ
15. B śaradhanu
16. B hastā
17. B dhāriṇīṃ
18. A&C trailokyaṃ
19. A rakṣyenaikena
20. C -lokān
21. A -lokaniyutena

oṃ ture svāhā / rna dag la'o /

oṃ re svāhā / lce la'o /

oṃ tāreni svāhā / snying khar ro /

yan lag drug ni rnam par gzung / 'phags ma sgrol ma bsam par bya //

phyag gnyis sems dpa' dkyil krung bcas / rgyan rnams kun gyis rnam par brgyan //

kun la skyabs sbyin lag pa dang / g.yon pa udpal lta bu mchog //

sngags kyi rgyal pos bskul ba yis / lha rnams thams cad bsgrub par bya //

oṃ kurukulle [1]hrī svāhā / las thams cad pa'i sngags so /

dgra dang rgyal pos bcings pa dang / 'gro ba'i shin tu 'jigs pa'i dug //

yan lag rims ni sna tshogs dang / dus sogs dus min 'chi ba yi //

'jigs pa'i gnas ni gang gang la / de dang de la rab sbyar bya //

shes rab chud pa blo ldan par / bsrung ba bris nas gzung bar bya //

bsrung ba bzang po 'di nyid ni / 'jigs pa thams cad du ni spangs //

bsrung ba 'di ni thams cad las / rnal 'byor de nyid gong na med //

'bar ba'i 'od zer lta bu yi / nyi ma'i dkyil 'khor bsam nas ni //

de yi dbus su hrī nyid ni / kha dog dmar po lta bu'i 'od //

de nas bdag nyid bsgom par bya / zhal cig (253.1.1) ma la phyag bzhi ma //

mda' dang gzhu yi lag pa ma / udpala dang lcags kyu 'dzin //

'di ni bsgoms pa tsam gyis ni / 'jig rten gsum po dbang du byed //

'bum phrag gcig gis rgyal po rnams / khri yis 'jig rten phal pa nyid //

1. P adds hrā

paśuyakṣādīn[1] koṭyā saptalakṣeṇa[2] cāsurān[3] //
lakṣadvayena devāṃś[4] ca śatenaikena[5] mantriṇaḥ /
aṣṭadalam idaṃ cakraṃ sitavarṇaṃ suśobhanam //
samatārūpaṃ saṃcitya traidhātuka-[6]-svabhāvataḥ //
pūrvalakṣaṇasaṃyuktaṃ pūrvoktenaiva[7] sādhayet //
bhāvayed asyāś[8] cakraṃ tu prajñā-[9]jvalakarmāṇi[10] //
oṃ prajñe mahāprajñe hūṃ svāhā /
bhāvayed bhāvabhāvena raśmijvālām anekadhā //
candramaṇḍalamadhyasthāṃ prajñātmeti vinirmitāṃ[11] //
dvibhujāṃ sattvaparyaṅkāṃ sarvābharaṇabhūṣitāṃ //
sitavarṇaprabhāṃ divyāṃ prajñātmeti dhārayet[12] //
japitam asya bījasya prajñā sākṣād vivardhate //
jaḍatvadurmedhakānāṃ prajñavardhanayogataḥ[13] // (29b)
candramaṇḍalamadhyastham akṣaraṃ tatra vinyaset //
tatra kapālāsanastham ekavaktraṃ caturbhujaṃ //
cakraghaṇṭādharaṃ saumyaṃ kapālaṃ pāśam eva ca //
visphurantaṃ[14] samantena jvālāmālākulaṃ tathā //
etena karmayogena bhāvayed ratnasaṃbhavaṃ //
pītavarṇaṃ mahātejaṃ taptakāñcanasaṃnibhaṃ[15] //
kapālāsanamadhyastham ekavaktraṃ caturbhujaṃ //
ratnāṅkuśadharaṃ vīraṃ kapālaṃ pāśakaṃ tathā[16] //
etena karmayogena bhāvayet padmavajriṇaṃ //
ekavaktraṃ caturbhujaṃ padmarāgasamaprabhaṃ //
dhanurvāṇadharaṃ vīraṃ kapālasamasthitaṃ //
padmapāśadharaṃ caiva sarvābharaṇabhūṣitaṃ //

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1. B -ādayaḥ
2. A sakalakṣena
3. B cā arāṭh
4. A devānāṃ
5. A&C lakṣakena
6. A&C -kaṃ
7. C adds tu
8. B inserts here by mistake two pieces of text from folios 26a and 26b above.
9. A&C prabo
10. A&C -karmaṇi
11. A vinirmitaṃ, B nirmalāṃ, C nirmitaṃ
12. A&C bhāvayet
13. A&C -vardhanam uttamam
14. C vispharantaṃ
15. B samaprabha
16. B pāśaṃ tathaiva ca

bye bas phyugs dang gnod sbyin sogs / 'bum phrag bdun gyis lha ma yin //
'bum phrag gnyis kyis lha rnams nyid / brgya phrag gcig gis sngags pa nyid //
'khor lo 'dab ma brgyad pa 'di / kha dog dkar po shin tu mdzes //
mnyam nyid gzugs su bsam nas ni / khams gsum gyi ni rang bzhin las[1] //
sngar gsungs mtshan nyid yang dag ldan / gong du gsungs pas bsgrub par bya //
shes rab 'bar ba'i las rnams ni / 'di yi 'khor lo bsgom par bya //
oṃ prajñe mahāprajñe hūṃ svāhā /
dngos po'i ngo bos bsgom par bya / 'od zer 'bar ba du ma yi //
zla ba'i dkyil 'khor dbus gnas par / shes rab bdag nyid rnam par sprul //
phyag gnyis sems dpa'i skyil mo krung[2] / rgyan rnams kun gyis rnam par brgyan //
kha dog dkar po 'od gsal ma / shes rab bdag nyid gzung bar bya //
'di yi sa bon bzlas nas ni / shes rab 'dab ma lta bur 'phel //
grub 'am blo ni dman pa yi / shes rab 'phel ba'i rnal 'byor ro //
zla ba'i dkyil 'khor dbus gnas par // yi ge de la dgod par bya //
thod pa'i gdan gyi dbus gnas par / zhal gcig pa la phyag bzhi pa //
zhi ba'i 'khor lo dril bu 'dzin / thod pa dang ni zhags pa nyid //
de bzhin 'bar ba'i phreng 'khrugs par / kun tu rnam par spro bar bya //
'dis[3] ni rnal 'byor rim pas ni / rin chen 'byung gnas bsgom par bya //
btso ma gser gyi mdog lta bu / sku mdog ser po gzi brjid che //
thod pa gdan gyi dbus bzhugs par / zhal gcig pa la phyag bzhi pa //
dpa' bo rin chen lcags kyu 'dzin / thod pa de bzhin zhags pa nyid //
'dir ni rnal 'byor rim pas ni / padma (253.2.1) rdo rje 'chang pa bsgom //
zhal gcig pa la phyag bzhi pa / padmarāga lta bu'i 'od //
dpa' bo mda' dang gzhu 'dzin cing / thod pa'i gdan la yang dag bzhugs //
padma zhags pa 'dzin pa nyid / rgyan rnams kun gyis rnam par brgyan //

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1. P gyis
2. P dkyil mo dkrung
3. P 'dir

etena karmayogena amogha-[1]-khaḍgapāṇinaṃ[2] //
kapālāsanamadhyastham ekavaktraṃ caturbhujaṃ //
kapālaṃ[3] vajraghaṇṭāṃ[4] ca aṅkuśaṃ savyam udyataṃ[5] //
harid-[6]-vaiḍūryasaṃnibhaṃ sarvālaṃkāra-(30a)-bhūṣitaṃ //
khadhātumadhyagataṃ vai[7] cintayec candramaṇḍalaṃ //
tatra madhyagataṃ bījaṃ bhrūṃkāraṃ locanākṛtiṃ //
kapālāsanamadhyasthām[8] bhujair aṣṭabhir bhūṣitāṃ[9] //
cakrahastaṃ dhanurvāṇaṃ vajraghaṇṭāṃ tataiva ca //[10]
pāśakhaḍgakapālaṃ paraṃ[11] trinetraṃ vaktram ekaṃ ca //[12]
sarvālaṃkārasaṃpūrṇaṃ hāranūpurabhūṣitaṃ //[13]
sitavarṇaṃ[14] suśobhanaṃ[15] kapālamukuṭaṃ[16] tathā //
khadhātumadhyagataṃ caiva saṃpūrṇacandramaṇḍalaṃ //
tatra madhye gataṃ cinted[17] hūṃkāraṃ māmakākṛtiṃ[18] //
kapālāsanamadhyasthāṃ[19] nīlavarṇāṃ[20] mahā-[21]-jvālāṃ[22] //
trinetrām ekavaktrāṃ ca kapālamālābhūṣitāṃ[23] //
dhanurvāṇadharāṃ[24] caiva aṅkuśaṃ khaḍgam eva ca //
pāśavajraṃ tathā ghaṇṭākapālaṃ tu tathaiva ca //
cakraratnapadmakhaṭvāṅgaṃ caiva dvādaśaṃ[25] //
ālikhed guhyamaṇḍale sarvālaṃkārabhūṣitaṃ[26] //

1. A&C amoghī
2. A&C pāṇinā
3. B ratnāṅkuśakapalaṃ
4. C -ghaṇṭhaścī
5. A&C hastasaṃyutaṃ for savyam udyataṃ
6. B harita
7. B caiva
8. B -sthaṃ
9. B bhūṣitaṃ
10. A&C for the whole line: cakraṃ (C cakra-) vāṇaṃ ca vajraṃ ca khaḍgaṃ tu dakṣiṇe vare (C kasa for vare)
11. B adds caiva
12. A&C for the whole line: dhanurghaṇṭāpāśaṃ caiva kapālaṃ vāmake dharet
13. A&C for the whole line: trinetrām ekavaktrāṃ tu hāranūpūramaṇḍitām
14. A&C -varṇāṃ
15. A&C suśobhāṃ tu
16. A&C -mukuṭāṃ
17. B cittaṃ
18. B māsakyākṛtiṃ
19. B -sthaṃ
20. B -varṇaṃ
21. A&C maho-
22. B jvalaṃ
23. B trinetram ekavaktraṃ ca kapālamālābhūṣitaṃ
24. B -dharaṃ
25. A&C dvādaśa
26. A&C -bhūṣitāṃ

'dis ni rim pa'i rnal 'byor gyis / don yod phyag na ral gri 'dzin //
thod pa'i gdan gyi[1] dbus bzhugs par / zhal gcig pa la phyag bzhi pa //
thod pa rdo rje dril bu dang / lcags kyu dang[2] ni g.yas pa 'phyar //
vaiḍūrya ltar ljang khu ste / rgyan rnams kyis ni rnam par brgyan //
nam mkha'i khams kyi[3] dbus song par / zla ba'i dkyil 'khor bsam par bya //
de yi nang song sa bon ni / bruṃ las spyan gyi dbyibs su ni //
thod pa'i gdan gyi[4] dbus gnas par / phyag ni brgyad kyis rnam par brgyan //
'khor lo'i lag pa mda' dang gzhu / de bzhin rdo rje dril bu nyid //
zhags pa ral gri thod pa nyid / spyan gsum pa la zhal gcig ma //
rgyan rnams kun gyis yang dag gang / do shal dang ni rkang gdub brgyan //
kha dog dkar mo shin tu mdzes / de bzhin thod pa'i dbu rgyan nyid //
nam mkha'i khams kyi dbu song pa / zla ba'i dkyil 'khor yongs gang ba //
de yi nang song bsam par bya / hūṃ las māmakī yi dbyibs //
thod pa'i gdan gyi dbus gnas par / kha dog sngon mo 'bar chen mo //
spyan gsum pa la zhal gcig ma / thod pa'i phreng bas rnam par brgyan //
mda' dang gzhu ni 'dzin pa nyid / lcags kyu dang ni ral gri nyid //
zhags pa rdo rje de bzhin du / dril bu dang ni thod pa'o //
'khor lo rin chen padma dang / khaṭvāṅga nyid bcu gnyis ni //
gsang ba'i dkyil 'khor bri bar bya / rgyan rnams kun gyis rnam par brgyan //

1. P gyis
2. T dag
3. P kyis
4. P gyis

bhāvayed (30b) bhagamadhye tu saṃpūrṇacandramaṇḍalaṃ //
cintayet tatra hrīḥkāraṃ pāṇḍarā-[1]-khyaṃ vibhāvayet //
kapālāsanamadhyasthaṃ raktavarṇamahā-[2]-jvalam //
sarvālaṃkārasaṃpūrṇaṃ bhujair aṣṭabhir bhūṣitaṃ //
dhanurvāṇadharaṃ caiva padmahastaṃ tu khaḍgakaṃ[3] //
kapālaṃ vajraghaṇṭāṃ ca pāśaratnaṃ tathaiva ca //
hāranūpuranirghoṣaṃ[4] sarvālaṃkārabhūṣitaṃ[5] //
bhāvayed imakaṃ[6] yogī laghu buddhatvam āpnuyāt //
bhāvayed bhagamadhye tu saṃpūrṇaṃ candramaṇḍalaṃ //
tatra madhye gataṃ cintet tāṃkāraṃ tu tārākṛtiṃ //
kapālāsanamadhyasthāṃ[7] bhujair aṣṭabhir bhūṣitāṃ[8] //
sarāgāṃ khaḍgahastāṃ[9] tu utpalāṅkuśakāṃ[10] tathā //
kapālaṃ raktasaṃpūrṇaṃ pāśacakraṃ tathaiva ca //
dhanurvāṇadharāṃ[11] caiva ekavaktrāṃ[12] samālikhet[13] //
haritavarṇāṃ[14] trinetrāṃ[15] sarvālaṃkāra-[16]-bhūṣitāṃ //
ity evaṃ bhāvayed yogī (31a) vajrasattvasamo bhavet //
sarvatantranidānarahasyāt śrīsaṃpuṭodbhavakalparājo dvitīyaḥ //



1. A&C pāṇḍalā-
2. A&C maho-
3. B -khaḍgayo
4. A&C -nirghoṣāṃ
5. A&C read instead sarvasiddhiphalapradāṃ
6. A nemakaṃ, B idaṃ, C nimakaṃ
7. A&B -sthaṃ
8. A&B bhūṣitaṃ
9. B khaḍgahastasarāgaṃ
10. A&C -ākuśakaṃ, B -ākuśas
11. B -dharaṃ
12. B -vaktraṃ
13. B samācaret
14. B -varṇaṃ
15. B -netraṃ
16. B sarvābharaṇa-

bhaga'i dbus su yongs gang ba'i / zla ba'i dkyil 'khor bsgom par bya //

der ni hrīḥ ni bsam bya zhing / gos dkar zhes bya rnam par bsgom //

thod pa'i gdan gyi dbus gnas par / (253.3.1) kha dog dmar mo 'bar chen mo //

rgyan rnams kun gyis yongs gang ba'i / phyag brgyad kyis ni rnam par brgyan //

gzhu dang mda' ni 'dzin pa dang / padma'i lag par ral gri dang //

thod pa rdo rje dril bu dang / zhags pa de bzhin rin chen nyid //

do shal dang ni rkang dgub sgra / rgyan rnams kun gyis rnam par brgyan //

rnal 'byor pas ni 'di bsgoms nas / myur du sangs rgyas thob par 'gyur //

nam mkha'i dbus su yongs gang ba'i / zla ba'i dkyil 'khor bsgom par bya //

de yi nang song[1] tāṃ[2] nyid ni / sgrol ma'i dbyibs su bsam par bya //

thod pa'i[3] dgan gyi dbus gnas par / phyag ni brgyad kyis rnam par brgyan //

ral gri phyag na chags bcas ma / udpala de bzhin lcags kyu dang //

thod pa khrag gi gang ba dang / zhags pa de bzhin 'khor lo dang //

gzhu dang mda' ni 'dzin pa nyid / zhal gcig ma ni yang dag bri //

kha dog ljang khu spyan gsum ma / rgyan rnams kun gyis rnam par brgyan //

de ltar rnal 'byor pas bsgoms pas / rdo rje sems dpa' mnyam par 'gyur //

rgyud thams cad kyi gleng gzhi'i gsang ba dpal yang dag par sbyor ba las[4] byung ba'i[5] brtag pa'i rgyal po gnyis pa'o //



1. T son
2. T trāṃ
3. P bde reads ba'i instead of thod pa'i
4. T omits
5. P byung ba las